# BINGANG

ON BROADWAY

mar.'77

BING-GANG

PRESENTED BY

THE CLUB CROSBY

Vol. XXVIX, No. 1 March 1977

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Deadline for Fall 1977 journal: August 15, 1977 (submit material to Patricia Sullivan)

Membership Dues: $6.50 ($8.00 if interested in interim newsletters) - submit payment to Priscilla Koernig

FRONT COVER: JOE SINNOTT

B I N G A N G

# E D I T O R I A L

Our issue features Bing on Broadway, and I want to extend special thanks to the many East Coast members who contributed to the coverage. Rarely has a plea for assistance been responded to so enthusiastically, and I'm convinced that our club has a very devoted & dedicated East Coast contingent.

With this issue we welcome George Reillo as our East Coast Representative and Bob Machliss of Australia who joins our discographer ranks. We still need other geographical representatives and one or more publicity officers so do let me hear from you if you have the time & interest.

Some exciting news appears in the letter from Bing which follows this report. He had given the go-ahead for an interview at the tournament but, unfortunately,his letter was in my mailbox in Chico while we were at the tournament, so I didn't know until after it was over that an interview would have been possible. I sent a letter of explanation & the letter reprinted in the journal is Bing's reply. Please send your questions to me as soon as possible so that we can make this truly a club interview. I don't believe Bing has ever granted a taped interview to any of the collector clubs, so this is a real opportunity for Bingang to have an exciting, meaningful feature for our Sept. journal. Our club did have a brief interview with Bing at the tournament in 1975 & 1976, but this is a chance for all the members to take part.

It is with sadness that I report the passing of a longtime Bingang member and friend, John Purches of Australia. Graham Reade has written a memorial to John which appears elsewhere in this journal. Through Graham's efforts, John's collection of approximately 20,000 78 rpm records has been bequeathed to the South Australian State Public Library. The library already has one of the largest collections of books on jazz & popular music in Australia, and the addition of the records means that it will also house a major record reference collection, including all of Bing's recordings. It was Josie Purches' wish that her husband's collection be utilized in this way.

## Record News

A recurring theme in member letters is the difficulty of obtaining the new releases in the United States. I don't have a solution to the problem but will offer a few tips. I think the most effective thing we could do is write <u>individually</u> to London & United Artists to encourage release of the albums in the U.S. I feel strongly that a market for the music exists - after all, this country has a huge population of people over 40 who still treasure Bing's music and many of them aren't even aware of the great new releases. And that doesn't even begin to address the under 40 group who appreciate good music! I know there are some members who feel Bing has been lax in promoting his recordings, and there are others who blame it on the heads of the record companies who have the notion that only rock sells.

Any comments or suggestions regarding promotion would be welcome so that we can continue this discussion in future journals. Incidentally, there was a full page ad for the "Feels Good" LP in the Jan. 22nd "Billboard."

London Records Inc.
539 W. 25 St.
New York 10001

United Artists
6920 Sunset Blvd.
Los Angeles 90028

The Sea of Records, 116 Ninth St., San Francisco 94103 stocks most of the new material & welcomes your orders. Please do not send money or checks in advance. They will invoice you if the records you want are available. The practice of sending payment in advance has caused bookkeeping problems for them. Also, thanks to Les Gaylor, we have a new contact: Dave Carey, The Swing Shop, 1B Mitcham Lane, Streatham, London S.W. 16, England. International reply coupons preferred! I am including inserts of present stock for both of the above-mentioned shops. Frank Murphy, our British representative, also offers mailing service on the new releases. See information & address in the classified section. I would welcome hearing from anyone else who knows a good source. Best bet would probably be to order through your local shop. If they know there is interest, they will then probably stock the records regularly.

The following is just a cursory look at the current reissues with a more serious attempt to cover complete discographical data on the new releases. I depend on the club's discographers and, when they don't come through, I have to hustle at the last minute to cover the record news myself. Thanks chiefly to Les Gaylor for information on the current scene.

1) Feels Good! Feels Right! - London Decca SKL 5261 - London PS 679
2) Bing Crosby Live at the London Palladium - 2 LP set - K-Tel NE 951
3) Bing Crosby: A Legendary Performer - RCA CPL 1-2086(e) - includes illustrated booklet with rare photos
4) When A Child Is Born/What I Did For Love - 45 rpm single United Artists UP 36178
5) Till The End of Time - includes 1 Bing track - $7.98 - 2330 Butano Dr., Sacramento, Calif. 95825
6) Bing and Co. - MCFM 2775 - includes 20 tracks (Let's All Meet at My House among them)
7) Christmas Is A-Coming - Music For Pleasure - MFP 50314 (reissue of "That Christmas Feeling" LP)
8) Bing Crosby and Friends - 4 LP set of radio material issued to commemorate Bing's 50th anniversay - $10.95 HRB Music Co., 919 Third Ave., New York 10022
9) Bingo Viejo - London Decca SHU 8499 (March release)
10) Cut! - includes "The House Jack Built for Jill" - $6.98 949 Broadway, Imperial Entertainment Inc., N.Y. 10010
11) Bing Crosby on the Air - Spokane #1
12) Kraft Music Hall - March 12, 1942 - Spokane #2
13) Kraft Music Hall - April 30, 1942 - Spokane #3
14) Kraft Music Hall - April 16, 1942 - Spokane #4
15) Kraft Music Hall - Sept. 9, 1943 - Spokane #5
16) Bing Crosby: Happy Holiday - Spokane #6
17) Bing Crosby On The Air: Kraft Music Hall, May 27, 1937 - Spokane #7

18) Sing You Sinners: 1940 Lux Radio Theater - Spokane #8
19) Birth of the Blues: Theater Guild Jan. 1950 - Spokane #9
*20) Der Bingle, Vol. II -Spokane #10
*21) Kraft Music Hall - Spokane #11
*22) Bing in the 1930s (broadcast material) - Spokane #12

*Larry Kiner will issue the three new Spokane LPs in May or June if he can be assured of at least 100 orders. Pre-selling is a nuisance to supplier & buyer alike but, since this is the only way Larry can ascertain if there is sufficient interest, I hope at least 100 collectors will demonstrate their commitment to his enterprise by sending $15.00 (plus $1.00 U.S. postage or $3.00 overseas postage) for the three LPs to: Spokane Records, P.O. Box 724, Redmond, Wash. 98052. If 100 orders are not received, your checks, of course, will be returned. Larry indicates that he has some great material ready to go pending just this minimal interest from Crosby collectors. We are enclosing corrected labels for those of you who purchased the earlier LPs containing incorrect labels/jackets.

Our recent newsletter indicated that "That Old Black Magic" would be on the "Feels Good" LP. "What's New" was substituted at Bing's request. Here are the recording dates:

July 20, 1976 - Nevertheless, When I Leave the World Behind, As Time Goes By, The Way We Were, That Old Black Magic
July 21, 1976 - Time On My Hands, The Night Is Young, Once In A While, The Rose in Her Hair
July 22, 1976 - Old Fashioned Love, Feels Good, There's Nothing That I Haven't Sung About
Aug. 17, 1976 - That Old Black Magic (alternate take) At Last, I'm Getting Sentimental Over You, What's New

The following tracks were recorded at Devonshire Studios on Magnolia Blvd., No. Hollywood, during Oct. & Nov., 1976. Producer: Ken Barnes. Arranger: Pete Moore. The orchestral backing was added at CBS Studios, London:

Oct. 19, 1976 - When A Child Is Born, What I Did For Love, The More I See You, White Christmas (half chorus only - accompanied by Paul Smith on piano - 43 seconds)
Oct. 28, 1976 - My Resistance Is Low, A Little Love and Understanding, The Woman on Your Arm, We've Only Just Begun, Deja Vu
Nov. 5, 1976 - Beautiful Memories, Come Share the Wine, Seasons

"Make Like A Star" was originally included but Bing expressed some trepidation about the lyric and, although Ken Barnes rewrote the lyric, Bing didn't have time to learn it. He will record the song sometime this year.

The "Seasons" LP is rescheduled for recording this summer in London. "Spring Will Be A Little Late This Year" (recorded Jan. 1976) is still being held for that proposed album.

All of the above mentioned songs, with exception of "Come Share the Wine," will be released on a new LP this year. Also included will be "Yours Sincerely" (recorded in London Feb. 1975) and

"The Only Way To Go" and "Children" (recorded in Hollywood Jan. 1976) "Come Share the Wine" is being held back because it is felt it might be unlucky to include 13 tracks.

"Bingo Viejo" (Old Pal Bing) will have a March release. The tracks were recorded in Hollywood in Sept. 1975, and the arrangements are by Paul Smith. Dates follow:

June 23, 1975 - The Breeze and I, Maria Bonita, Eres Tu, Amapola, Frenesi
Sept. 15, 1975 - Green Eyes, Besame Mucho, Spanish Eyes, Cuando Caliente el Sol, La Borrachita

The Palladium album was cut from shows of June 24 & 25, 1976. The "Tom Sawyer" readings were done on Sept. 3 & 5, 1975. The "Southern Memoir" album was cut as follows at T.T.G. Studio in Hollywood with Paul Smith:

Jan. 16, 1975 - Sleepy Time Down South, Carolina in the Morning, Way Down Yonder, Stars Fell on Alabama, Alabamy Bound, Where the Morning Glories Grow
Jan. 21, 1975 - Georgia, Chesapeake Bay, Crying for the Carolines, Swanee, On the Alamo, She is the Sunshine of Virginia

More discographical notes - and a more complete rundown on the oblique reissues next time...

Pat Sullivan

See FLASH section - Page 30 - for more late news

Photo Credit: Priscilla Koernig

Bing - 36th Crosby Pro-Am
1977

Bing Crosby

January 28, 1977

Dear Pat:

Thanks for your letter. Enjoyed seeing you and the others at the golf tournament. It was truly a magnificent function this year with the weather which prevailed and with the excitement of the ex-President and the lady amateurs also in the field for the first time.

I think it would be a good idea if you had some of the members send in questions to which they would like me to supply answers, and I'll put it on tape.

You could put the questions on a cassette, and I would put the answers on a cassette. That's more convenient for me than reel to reel because although we have such a machine, our resident engineer, Harry III, is now attending school in Los Angeles and I don't even know how to turn it on.

So send me the cassette with the questions or whatever other questions you think would be informative and useful and would evoke some sensible replies.

The Mills Brothers, I believe, are going to be on the Special which we're taping in Hollywood on the 3rd of March - I think that's the date - out in Pasadena.

I'm going into Florida for 7 concerts - Miami Beach - and then we do a concert down at San Jose for Santa Clara University. A big yearly thing they have out there. I think it's called the Golden Circle or something like that. A big fund raising thing.

So up until early March, I have a pretty active schedule.

I hope you found everything in order when you returned back to work -

All the best,

Bing

Bing Crosby

## NEWS FROM THE WEST COAST - Priscilla Koernig

1976 was quite a year - Bing's Demi-centennial. Pat and I were able to fly to Los Angeles and Las Vegas to see the Crosby concerts in both cities, we had our 1st Club Crosby meeting in August, and I celebrated my 25th year working for Bank of America in November.

Hobie Wilson, by the way, wrote a very nice account of our August Club Crosby meeting. Those club members attending the meeting were Kevin Anderson, Herb Bootman, Bernard Denham, Matt DeVera, Larry Gunn, Ed & Mary Hutto, Ted & Eleanor Kasper, Larry Kiner, George Crowder & Priscilla Koernig, Bill Osborn, Frank Salas, Jack Souther, Pat Sullivan, Vern Taylor, Helen & Marston Tolton, Mr. & Mrs. Charles Vincent, Gordon Wall, Hobie & Kathy Wilson, Mr. & Mrs. Gil Yingst. Those attending who aren't club members were Ralph & Diane Harding, Matt DeVera's nephew, Sally Cruikshank & her two friends, and Jerry Perchesky & his friend. Our dinner consisted of Caesar salad, prime rib, baked potato, fresh vegetables, creme de menthe parfait & coffee or tea.

After everyone left my home on Sunday, Gordon Wall took Vern Taylor & myself to dinner. It was nice visiting with the two men.

And, of course, on Dec. 21, the Laguna Honda show was headlined by the Crosby family. They had just returned from their New York concerts the day before. It was a better show this year - not only because of all the rehearsals the Crosbys have had all year, but also because there weren't as many long acts on before the Crosbys. The patients mainly came down to see the Crosbys and get very tired when sitting or lying so long waiting for them. One poor bed-ridden elderly lady near George and me kept asking George when Bing was coming on.

Afterwards we were able to see Bing for a second. I handed him my yearly Christmas gift - a tin of homemade cookies. However, I handed him Alan Fisher's cookies first, and he said "Alan's not going to get these!" But as I handed him his cookies said, "These are for you, Bing!" Alan did get his cookies after all!

Bing was going duck hunting on Christmas Eve day & I understand that when his lunch was being packed that he requested that "some of Priscilla's cookies be packed in too!"

By the way, if anyone recorded "Good Morning America" with Bing & family on Dec. 23, please let me know.

We're looking forward to the 1977 Crosby Tournament next week & will be reporting about that in the Fall journal, along with personal pictures. Here's to a better Crosby year in 1977 - even tho 1976 was quite a year.

## REPORT FROM DOWN UNDER---- SHIRLEY NAYLOR.

SHIRLEY NAYLOR REPORTING FROM DOWN UNDER, Bingang arrived on Nov 25 took 16 weeks and the longest ever, but the wait was worthwhile, N.Z. even received theirs before us.

What a JOURNAL, packed from cover to cover with wonderful articles and Reviews of the Shows and Discs --- What a SUPER reception Bing and Family received in the States and England. Graham and Margaret Reade put the AUSSIES ON THE MAP. Pat and Priscilla saw alot of the Shows and Rena Albanesi magaged to see Bing too. I was able to capture the Shows via tapes from Pat and Priscilla. It was a thrill to see my name mentioned in the Crosby Connection and I am now in my 28th year as a Member of the Club.

Bob Machliss of Victoria did a 60 minute Show on October 16, it was wonderful to hear Pat and Priscilla plus the others talkning about Bing and the discs they requested, but sad to say no one had"WHITE CHRISTMAS", my choice was "LOVELY HULA HANDS" and the only island music, Then he did a 90 minute programme on Christmas Day with the Frank Sinatra Club which was simply great. Hope Pat has room for the enclosed article on Bob.

Through the help of a Victorian Member Maria Ermacora I have been able to buy some of the SPOKANE discs from a Record Shop in that state and they are wonderful to have also "AT MY TIME OF LIFE" which I like very much and was released by Festival here if you PLEASE, I really cannot get over all the discs of Bing's that are coming onto the Market, am looking forward to "BINGO VIEJO" and THE PALLADIUM 2LP set, Neil O'Brien of N.Z. has it and speaks very highly of them.

Received my Christmas Card on Christmas Eve, went VIA GUATEMALA I think the Mail Sorter must have been a FRANK SINATRA FAN !!! Bing on front with mike and the Family inside taken at the Palladium, everyone that has seen it cannot get over how well Bing looks and how the Children have grown.

I approached the LOCAL RADIO STATION again to have some discs played but they came up with the same answer cannot play for a special person, but they had a full day again for Elvis and Cliff Richards and A DIAL A DIAMOND SONG, didn't hear him on one Station Christmas Day but had my own programme of 2 hours with him singing Carols. Saw the Bell hour which was very good ( the National Station presented it) Gary made a quest Appearance in THE BIONIC WOMAN playing a NOT SO NICE GUY and on Christmas Eve we had Bob Hope's Show but no BING.

Would like to thank all the Members who renewed their fees also Graham Reade for sending the S.A. direct to Priscilla. So glad everything is fixed for the time being with regards to the JOURNAL, that we will be having two per year and hope the snaps are never cut down as they are really FAB and that the JOURNAL GOES FROM STRENGTH TO STRENGTH.

ALL THE BEST TO BING AND FAMILY and hope they can made THE ROAD TO AUSTRALIA in the not to DISTANT FUTURE, hope the letter I received from BING 3rd December finds its was into the Journal as it is very newsy.
UNTIL WE MEET AGAIN CHERRIO.

CLUB CROSBY MEETING
SAN MATEO, CALIFORNIA
AUGUST 14-15, 1976

By Hobie Wilson

On Saturday, August 14th, my wife and I, along with two of our three children, left our home in Sonoma, California, for San Mateo, where we would deposit a child each with a sister and a niece before going to the Villa Hotel to attend the first Club Crosby meeting.

We entered the hotel and easily found the meeting due to hearing Bing's voice emanating from the Camino Room. An early Sixties Crosby Television Special featuring Caterina Valente and Buddy Ebsen was being shown and, though the room was dark, immediately upon our arrival, both Pat and Priscilla came and warmly greeted us. We felt right at home and a long time wish had been fullfilled for me. At last I was part of a group of serious Crosby Collectors.

Following the film we met and talked with the many people in attendance. It was so enjoyable to engage in a series of conversations about Bing's career that were not limited to a discussion of "White Christmas" and the number of copies it has reportedly sold.

These club members travelled from several states and some even from England and Australia. I had previously known some only from correspondence or reading their articles in the BINGANG. It was such a pleasure meeting them in person,---may I say especially those who made it possible, Pat and Priscilla.

Next on the program was a presentation by an extremely clever member, name of Ed Hutto. All he had done was put together hundreds of slides combined with an accompanying side track into a ninety minute slide-sound show covering Bing's Fifty Year career. It was a work of art and at its end, well applauded and praised.

Following Mr. Hutto's fine work came a well spent hour or so at the hotel bar for a no host cocktail period. Here both humerous and serious conversations were engaged in by all members.

Soon it was time to dine and everyone went into a dining room where a well planned meal was eaten amid more good humored conversation. I found it hard not to listen and try to participate in all the conversations.

After the meal, everyone returned to the Camino Room where two of Bing's early thirty's films were shown, "Too Much Harmony" and "We're Not Dressing". Both films were provided courtesy of Larry Kiner, as was also the earlier T.V. show. Mr. Kiner is the owner of Spokane Records upon which he has released many of Bing's Kraft Music Hall programs. The films were well received and there were many comments on how unchanged Bing has remained through his career. The films marked the end of the first day of the Club Crosby Meeting.

On Sunday, August 15th, we convened at Priscilla's charming house for more stimulating talk and to view some films Priscilla has taken of various Crosby golf tournaments. They were quite interesting and some of the

scenes were superb. We also visited Priscilla's Crosby Room and a room containing Crosby posters. Both rooms contain much Crosbyana of all types. Quite a treat for collectors. Priscilla had also, with the help of a kindly friend, Carol Madden, provided "snacks". It was a brunch that would have done the Villa Hotel proud.

It was with genuine regret that my wife and I had to leave. We had met so many fine people---people Bing can be proud to have for admirers. To my wife and me, it was a memorable two days, which we hope will be repeated during the coming years.

## CLUB CROSBY ANNEX - Minneapolis, Minn. - July 31, 1976 - by Gene Douglas

The Club Crosby annex meeting at Minneapolis, Minn. July 31st was a real success. The members met Saturday afternoon at the Fort Snelling Officers Club for (35¢) happy hour and some Crosby chit chat. At that time the Club Crosby conclave buttons were passed out with a big thanks to Al Sutton for making these terrific momentos possible. The happy hour extended to 6 PM. We had the VIP room reserved there for our meeting so it was quite cozy.

Following that happy period we went to the Fort Snelling Civilian Club for steak (the kitchen at the O. Club was being remodeled. We had reservations by the fireplace just off the dance floor so again it was a cozy spot.

After dinner the group adjourned to the Gene Douglas recreation room for the film program. Unfortunately, it was too warm for a fire in the fireplace so we had to forego that. Bob DeFlores showed Bing and Kitty Carlisle in the 1933 film "She Loves Me Not" ("Love in Bloom" was the big song) Following that he showed a 1933 Paramount pictorial titled "Song Makers of the Nation." This included Edward Heymen and Dana Suesse doing their "Ho Hum," 'My Silent Love" and "My Darling." Johnny Green did his famous "Out of Nowhere" and "Body and Soul." The biggest treat of all was when Rainger did his "Please" and then Bing sang it in a clip from his earlier Paramount short titled "Please." That was really rare! During the film program and discussion periods, continuous snacks, libations, and lunch were available (no one went hungry or thirsty that night!)

Due to the unavoidable absence of our guests of honor, Ken and Rosalind Gray, from Chicago, we postponed the Sunday, Aug. 1st portion of our film program that was to be held at the home of George McCabe. This portion includes the Mack Sennett comedies, Bing in "Star Night at the Cocoanut Grove" Russ Columbo singing "Coffee in the Morning" from the 1933 film "Moulin Rouge" plus other rare Bing Crosby film footage. This was only postponed. The Bing Crosby collectors will see more of these meetings.

Saturday night, August 14th, Bob DeFlores will be showing "I Surrender Dear" plus "Sun Valley Serenade" with Glenn Miller, etc. at the Fort Snelling Officers Club for the members. Needless to say, once the people see "I Surrender Dear," we'll have a great many more Bing Crosby fans. That's what sold me when I was twelve years old.

Wish we could be at the San Francisco meeting but you can be sure we'll be there in spirit. I'm sure they'll all have a wonderful time.

* * * * *

## EAST COAST MEETING - Nov. 13, 1976
## Cherry Hill, N.J. - by Ed Hutto

Here is a run-down on the get-together we planned. Notices were sent out to 37 club members. I received 14 replies - four were definite yes and two maybes.

Anyway, it ended up with the following members coming: Dave Rapp, Ed Driscoll, William Elliott, and Ed Kitcheman and his wife. I also had Art Evans (a former club member) and his wife as well as another couple. We had a good time talking, eating, seeing the slide show and the Sinnott shorts.

I had hoped Joe Sinnott would make it but he didn't. Eric Anderson was coming to Cherry Hill on the 21st for the Delaware Jazz meeting where I was showing the Crosby show so Eric came the 21st rather than the 13th.

I did meet Ed Pacocha at the jazz show but his busy schedule didn't permit him to stay for the Crosby program.

Several other people who replied indicated interest but didn't have transportation. (Christina Gibb and Jimmy Johnson) Bill Love hoped to get by although he had seen the show last June. Bill suggested that we might try to combine a Crosby club meeting with a record collectors meeting in June that we're both associated with.

* * * * *

EDITOR's NOTE: Please contact Ed or our new East Coast representative, George Reillo, if you are interested in attending meetings in the East. For those in the Midwest, please contact Gene Douglas or our Midwest representative, Ken Gray. Those of you interested in another club meeting on the West Coast this summer, please contact Priscilla or myself. Gordon Wall of Australia has indicated an interest in making the trek again. Please let us know if there is interest in another get-together and film showing and any suggestions as to time and place.

# BINGO!

## The old groaner shows how to score with the birdies

BING CROSBY'S magic is still there, particularly when it comes to birdies —as he showed yesterday at Sunningdale.

He and partner Susan Downer the American proette returned a 12-under-par 62 in a four-ball pro-am event — the curtain-raiser to today's Colgate European Women's Championship.

But the Old Groaner— a nine-handicapper — was upstaged by his 14-year-old son Nathaniel, who helped Michael Bonallack and Jan Stephenson to a round of 57—17 under par.

Nathaniel, a three-handicap player, holed his second shot for an eagle at the 11th and made a nett albatross at the par-five 14th.

Judy Rankin, No 1 on this year's £1million US tour, heads the American glamour girls' invasion for the Colgate championship.

### Winner

Judy, winner here in 1974, is favourite to land the £7,500 first place cheque — the same as Johnny Miller won in the Open at Birkdale last month.

This 5ft 3in competitor, who weighs less than eight stone, does not look big enough to be top money winner in such a fiercely competitive business.

BETTING: 7-2 Rankin, 5 Carner, 7 Palmer, 12 Your, 14 Bradley, 16 Blalock.

Words: JACK STATTER
Picture: PETER JAY

PAUSE FOR THOUGHT . . . Crosby and Downer

THE SUN, Wednesday, August 4, 1976

# Suzy Says

## Mom Works & Family Plays

WHILE KATHRYN CROSBY is in Edinburgh playing the lead in "The Heiress," Bing and the boys, Harry and Nathaniel, are all over Scotland playing the golf courses.

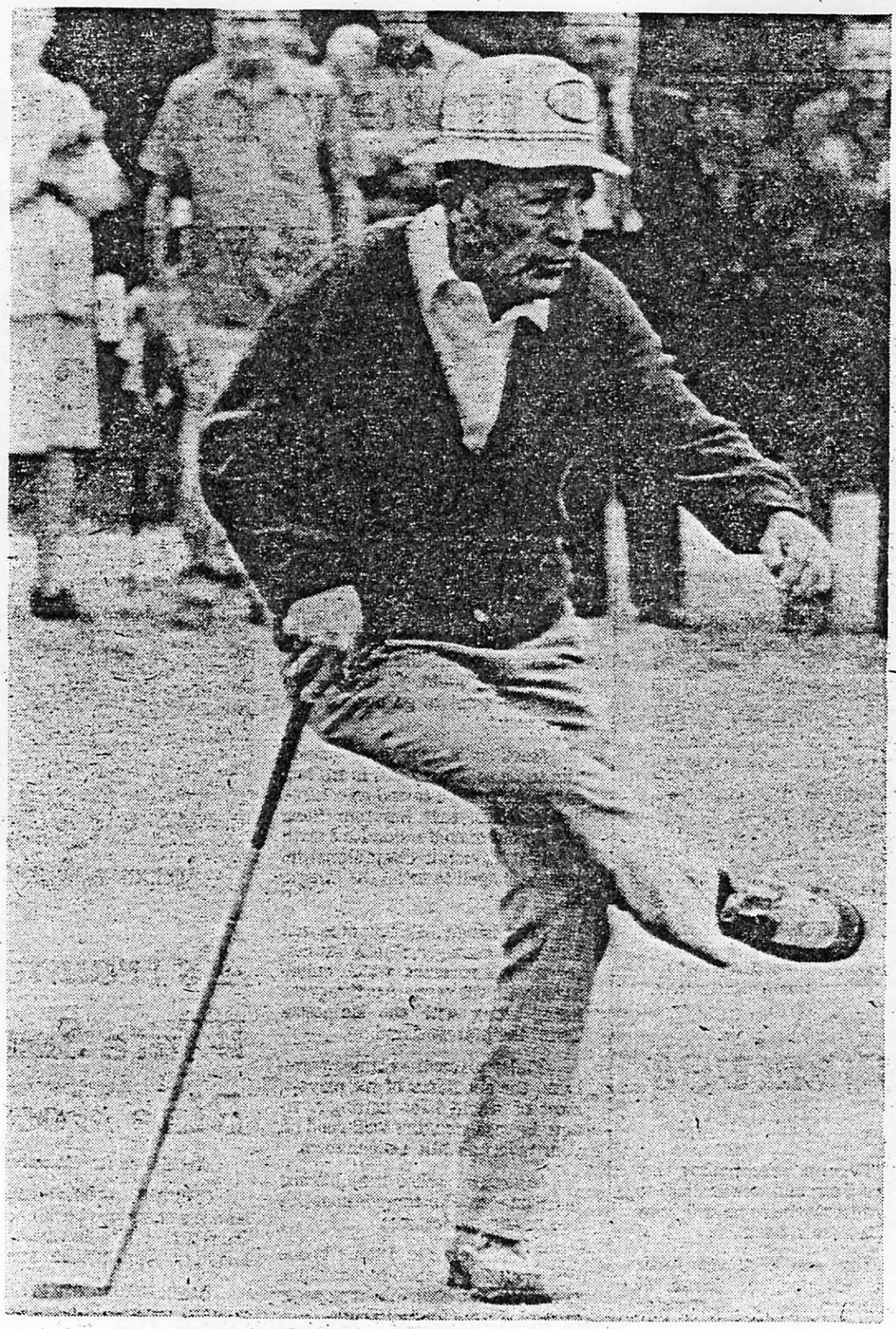
They're all still glowing from the terrific reviews they had when they played the Palladium in London and from the cocktail party that the Duke of Edinburgh gave in their honor at Buckingham Palace. (The queen dropped in, and that always adds panache, wouldn't you say?)

The Crosbys will putter (and putt) around Europe through the summer, making London their base. They have a lovely six-story house there on Green St. in the West End, presided over by Alan Fisher, their San Francisco (but British) butler, who looks as though he belongs in the House of Lords.

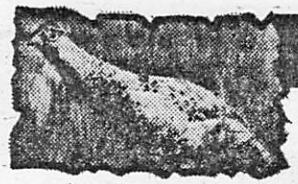
DAILY NEWS,

TUESDAY, JULY 27, 1976

# When in England . . .



Bing Crosby, 74, employs a bit of body English to persuade a reluctant putt to drop on the Berkshire Course in Sunnydale, England. Der Bingle was playing yesterday in a Pro-Am against Susan Downer of La Jolla, Calif. The less said about the final score, the better he said. The LPGA Colgate European LPGA championship begins at Sunnydale today. UPI Photo



It's the Glorious Twelfth

Daily Mail, Friday, August 13, 1976

# The Old Grouser

## Another hit in the bag for big-shot Bing

**HE'S A MAN with a nose for the good things in life . . . , the Old Groaner himself.**

**And naturally, jet-setting Bing Crosby was delighted to be in at the start of the grouse-shooting season yesterday.**

**Complete with his old Browning shotgun and, of course, the famous hat, Bing was all set for a Glorious Twelfth.**

**He flew in specially for the start of the season with his 18-year-old son Harry from Germany, where they have been playing in a pro-am golf tournament.**

**After spending the night in the luxury moorland retreat of wealthy, Staffordshire farmer and landowner Godfrey Bostock, Bing set off in a safari suit early in the morning for the shoot.**

**Mr Bostock, who met the American entertainer through mutual friends in Texas, owns the shooting rights on the 1,000-acre Dallowgill Moor, north of Ripon, Yorkshire.**

**This is the second year Bing has joined the 12-strong shoot. Last year he surprised villagers when he popped into the local, bought a round, sang a song, and then gave £1,000 towards playing field facilities for local children**

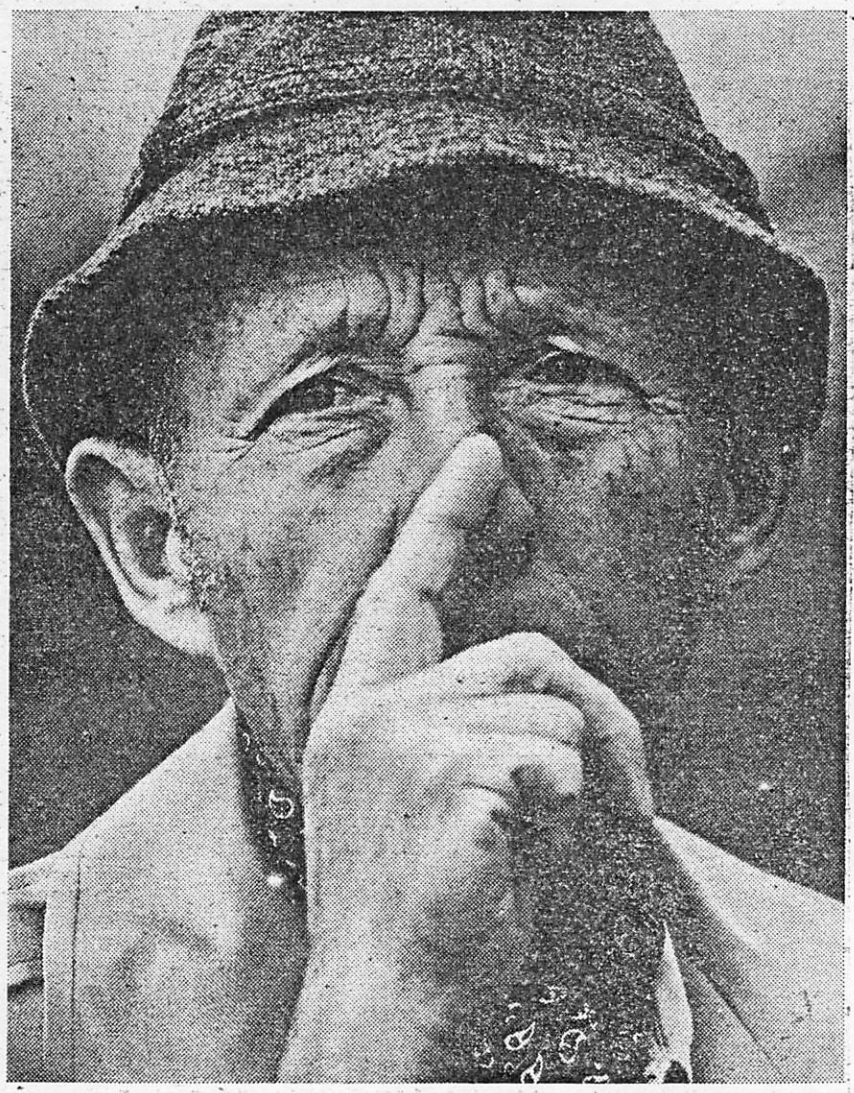
**Yesterday he was all smiles as he and his son joined the convoy of Range Rovers which set off for the moor from the car park of the Drovers Inn.**

**'Ten birds on the first drive will do, but mind you I'm a bad shot and I'll be lucky if I get ten birds on the whole shoot,' he said.**

**'I'm staying here until Saturday before going on to London to work, and I really have been looking forward to it.**

**'I have done quite a bit of shooting in the States and Canada, but only things like quail and geese. I am such a bad shot it would be fair to say that I go along almost as a spectator.**

**But by the end of the day, Bing had bagged six and a half brace.**



*Picture by JOHN SHERBOURNE*

Super 8 colour sound movie - 4 min. approx. - courtesy Margaret & Johnny Jones - outside the London Palladium stage door - features Bing, his chauffeur and many Crosby fans - $14.00 (dollar bills preferred but bank cheques accepted)
Frank Murphy, 32 Ferndale Ave., Wallsend, Northumberland, England NE28 7NE

# It's the Old Groaner, all dressed up for grousing

Story: Harry Cooke Pictures: Barry Henson

**SINGER Bing Crosby had a word of reassurance for the birds yesterday as he strode the moors in safari jacket and battered felt hat on the first day of the grouse-shooting season.**

"They have no need to worry — I am a rotten shot," joked the 72-year-old crooner, who with son Harry, 18, joined a Glorious Twelfth shoot near Kirkby Malzeath, North Yorks, organised by businessman Godfrey Bostock.

In fact, the Old Groaner was being modest. He is an expert hand with a gun. But the grouse were up to a trick or two themselves.

They kept a low profile, providing little sport for Bing.

A keeper explained: "It is too hot for shooting. The birds just don't want to fly."

Bing, who is holidaying in Britain, will try his luck on the moors again today.

Last night he paid a brief visit to Kirkby Malzeath Cricket Club, which he helped to save from closing last year with gifts totalling £1,250.

It was the first time he had seen the village side play.

Bing's son, Harry

## Balloon

Many of the grouse shot throughout Britain yesterday morning were adorning the tables of top hotels by lunch-time.

A dozen early birds which fell to the guns at Strathallan Estate, Perthshire, were airborne again minutes later — in the basket of a hot-air balloon heading for the nearby Gleneagles Hotel.

Chef Maurice Cottet plucked them during the flight and they proved a popular lunch course at £4 a time.

Restaurateur Reo Stakis led a before-breakfast shoot at Crawfordjohn, Lanarkshire to provide birds for his Grosvenor Hotel in Glasgow. Lunchers paid £3.75 each for them.

And a hotelier at Maidenhead, Berks, hired a helicopter to bring grouse all the way from Yorkshire.

Grouse was on the menu at London's Savoy Hotel last night, price £5.50. A hotel spokesman said: "We think the price is very reasonable, it's the same as last year."

● In the tinder-dry Peak National Park, where there have been about 50 fires this summer, shooting parties banned smoking and took fire-fighting equipment with them.

DAILY EXPRESS Friday August 13 1976



Bing in Glorious Twelfth gear . . . but the birds kept out of the way

## Bing Crosby Swings Over to Cricket

What's Bing Crosby doing with his legs strapped up that way? He's playing cricket — quite a change from his usual golf game. The "Groaner" strolled onto this cricket field at Kirkby Malzeard, in north England, while staying at a friend's house nearby, and the youngsters on the field immediately coaxed him into trying his hand at the sport. But, as you can see, he's holding that bat suspiciously like a golf club, and afterward Bing admitted: "I realize now that cricket isn't my game."

Nov. 2, 1976

NATIONAL ENQUIRER

David Rapp, 931 Decker Lane, Warminster, Pa. 18974
Could you put in the journal a request for any one who took pictures at the Uris stage door of the Crosby family leaving on Thursday evening 12/9 to contact me. I would appreciate it very much.

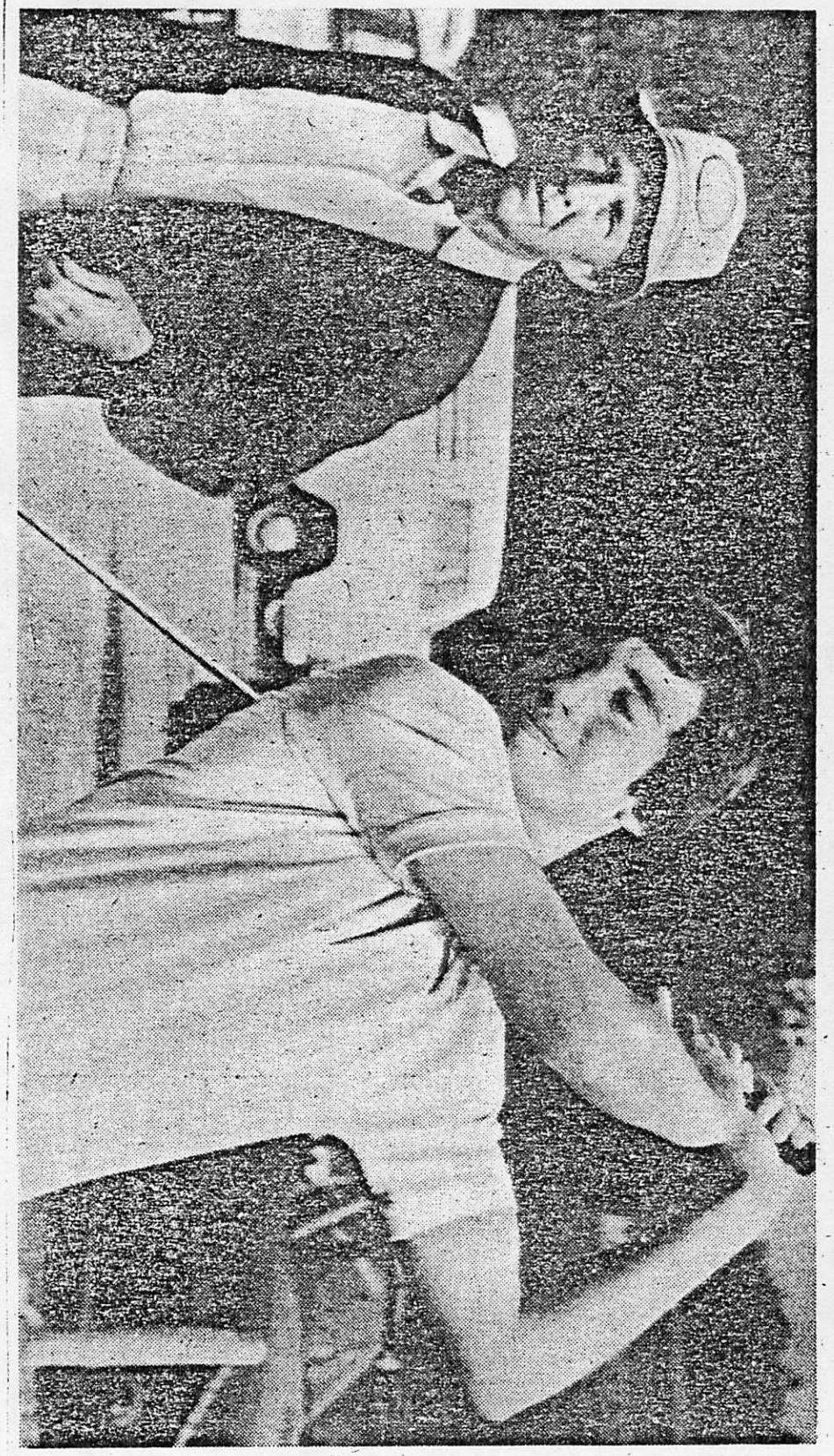
Frank J. Matesic, 156 Meadowbrook Dr., Lackawanna, N.Y. 14218
Wants to trade or rent tapes & records

Tom McBride, 3602 Highland Ave., Redwood City, Calif. 94062
Big Collection of Bing Crosby 78s from 1929 to mid-1940s all in mint condition. Make offer on each record. Write direct.

Frank Murphy:

"It's been a tremendous year and I was just saying to Leslie Gaylor I reckon 1976 to be the biggest ever Crosby year. I know there were no movies but can any Bingang member who has had the honour of attending one of Bing's family concerts name any film to top this year of unique of such events - and now the memorable double album on K-Tel plus the tremendous new Decca "Feels Good" with Bing's magnificent "Rose in Her Hair" plus UA's icing on the cake with the treasure "When A Child Is Born..." In the LP stakes Bing is well to the fore - almost every major record store in every major town is kept well stocked with KTels Palladium double with sales continuing to build - at this date it is 73 in the top 100 with sales now over 100,000.

Please give my best wishes to all the members of Club Crosby. Hope sincerely that this will be a bigger & better year for the club."



ANOTHER GOLFING CROSBY FOR BRITAIN

**Swing's now the thing for Bing's son, too**

BING CROSBY, who has been shooting grouse in Scotland and birdies almost anywhere there is a golf course, delivered his 14-year-old son, Nathaniel, at Sunningdale yesterday, where he was the only American entry in the boy's championship.

Bing stayed just long enough to fix his boy with Snowball Cooper, one of the local character caddies. And then, with a bit of typical fatherly advice—'Go on, get to work'—he disappeared in a Jaguar.

Before doing so he told reporters: 'Ever heard of a boy who listened to his father? I've had nothing to do with his golf. He just picked it up around the house.'

# 50th ANNIVERSARY
# BING CROSBY
# CONVENTION

1926 – 1976

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6 p.m. till 11 p.m.

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# A RECORDED EVENING
# with BING CROSBY

**SATURDAY AND SUNDAY, 29th AND 30th JANUARY, 1977**

**from 7 p.m. to 11 p.m. at**

**THE RED HOUSE, THE QUAYSIDE**

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The 1976 Bing Crosby UK tour

Souvenir Set #1
8 post cards -

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Souvenir Set #2
10 post cards -

USA - $5.00

Free to members who order both sets - a unique colour shot of Bing outside the stage door of the Palladium

Ask for list of 74 post card collection available when ordering

* * * * *

See convention program cover opposite page Next event: mid-September.

Frank & John produced a beautiful convention program which is available from Frank for $2.00.

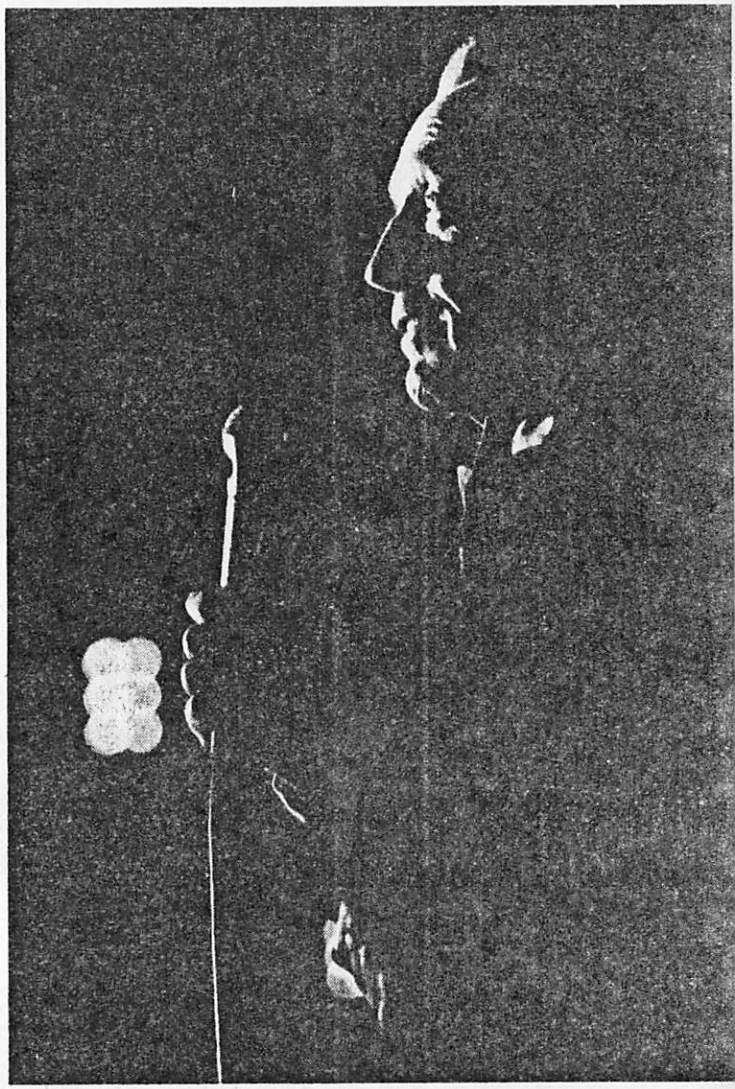
Frank Murphy,
32 Ferndale
Ave., Wallsend,
Northumberland,
Eng. NE28 7NE

Daily Mail, Wednesday, July 21, 1976

# Still dreaming of...

BEHIND that beard is the face of a man who is no stranger to a Santa Claus outfit. But Bing Crosby, pictured above with wife Kathryn, may well be wishing that he did not have to be inside such a costume during this British summer. Twenty-two years after starring in Irving Berlin's film *White Christmas* (right) he is at ATV's Elstree studios recording a show called *Bing Crosby's White Christmas*. It will be shown on the ITV network at — you've guessed — Christmas.

BING AND FRIENDS: Pete Fountain, Eddie Miller, Al Hirt.



THE BINGLE: Just plain great.

CLARION HERALD
September 16, 1976 Pgs. 10-11

*Photos by Frank Methe* • *Text by Emile Comar* • *Design by Kate Casano*

Clarion Herald - Sept. 16, 1976

by Joseph Larose

# Bing was great

"The most beloved entertainer in the country" Archbishop Hannan called Bing Crosby as he introduced him at last Friday night's Archdiocesan Charities Ball. The sellout crowd's enthusiastic applause seconded the sentiment. Bing then proceeded to demonstrate conclusively that he is also still one of the greatest popular performers of more than one generation.

By the time he had finished taking the audience on a gala hour and a half nostalgia trip along the melodic musical lanes of the '30s and '40s, Crosby had convinced everybody that he was still king of the crooners. That warm, liquid-smooth voice can still wrap every note in velvet and tie a bright bow around it.

THE HIGHLIGHT of the evening was a ramble down New Orleans' "Basin Street," that began when Bing ambled off the stage to be joined by Al Hirt on trumpet, Pete Fountain on clarinet, and Eddie Miller on sax . . . like something out of a jazz fairy tale.

This wasn't just a good show. It was even more than a great show. This first annual Charities Ball with Bing at the entertainment helm was an unforgettable occasion.

The Joe Bushkin Quartet is one of the premier groups in the world, and Bushkin's piano fingerwork on a jazz tempo "Ole Man River" was simply stupendous; you could hear the water rippling.

THE PAT Barberot Orchestra sounded great under the knowing baton of Peter Dombourian. And what more can one say about Bing, except that he's the most?

When those old '30s and '40s songs started tumbling out one after the other . . . "San Antonio Rose," "Pennies From Heaven," "Moonlight Becomes You," "It's Easy to Remember," "I Surrender, Dear" . . . well, everybody in the audience surrendered to the tremendous talents of one of the real entertainment giants of the 20th century. A guy whose heart is as big as his voice, big enough to contribute his time and talent to help the cause of charity "Way Down Yonder in New Orleans."

Bing's New Orleans debut was more than a long time coming, but for those who were there, it was sure worth waiting for.

★★★

# Sirens, jets, and a singing Bing Crosby arrives

By FLORENCE L. HERMAN

From the background the wail of sirens grew louder and louder until it was dinning directly into the ears of the crowd waiting at New Orleans' Lakefront airport. The lead car pulled to a screeching halt, and out hopped Lt. Gov. James E. Fitzmorris, who was to be the official state dignitary on hand to welcome the star.

Just then, the whine of jets increased as the plane came in lower and lower, letting the crowd have the full blast of backlash as the plane passed overhead on its way to touchdown further out the runway. The instant roar of jets being reversed died into a quiet purr as the plane taxied to the terminal.

THE PILOT pulled up at the gate, a ground crewman ran up to chock the front wheels as the door opened and self-contained steps unfolded. Then, as the crowd, which included Archbishop Philip M. Hannan and Auxiliary Bishop Stanley Ott, waited the figure they were waiting for appeared in the door, and he was singing, almost under his breath: "Won't you come along with me . . . down the Mississippi . . ."

Bing Crosby had arrived in New Orleans to do his thing for the ball which was to benefit Catholic Charities on Sept. 10.

The singer looked fresh and remarkably unrumpled, considering his statement that he had been flying for over 28 hours. And almost immediately, after the briefest of introductions to the key figures waiting, he began to talk football, discussing the New Orleans Saints and their seasonal prospects.

CROSBY agreed to a brief press conference, his only stipulation being that it was limited to talk about the upcoming Charities Ball.

Upon hearing that admission was $100 per person, he whistled and added: "I hope they don't feel cheated."

Asked why he had agreed to do the charity benefit, he said: "This is a very persuasive man sitting next to me" (referring to Archbishop Hannan) "and it is an opportunity to see New Orleans again. I'm on my way back from Europe and it's a pleasant way to break the journey."

AND, SPEAKING of journeys, he turned to the archbishop and said he had to be back in Los Angeles in time for a nephew's wedding Saturday night.

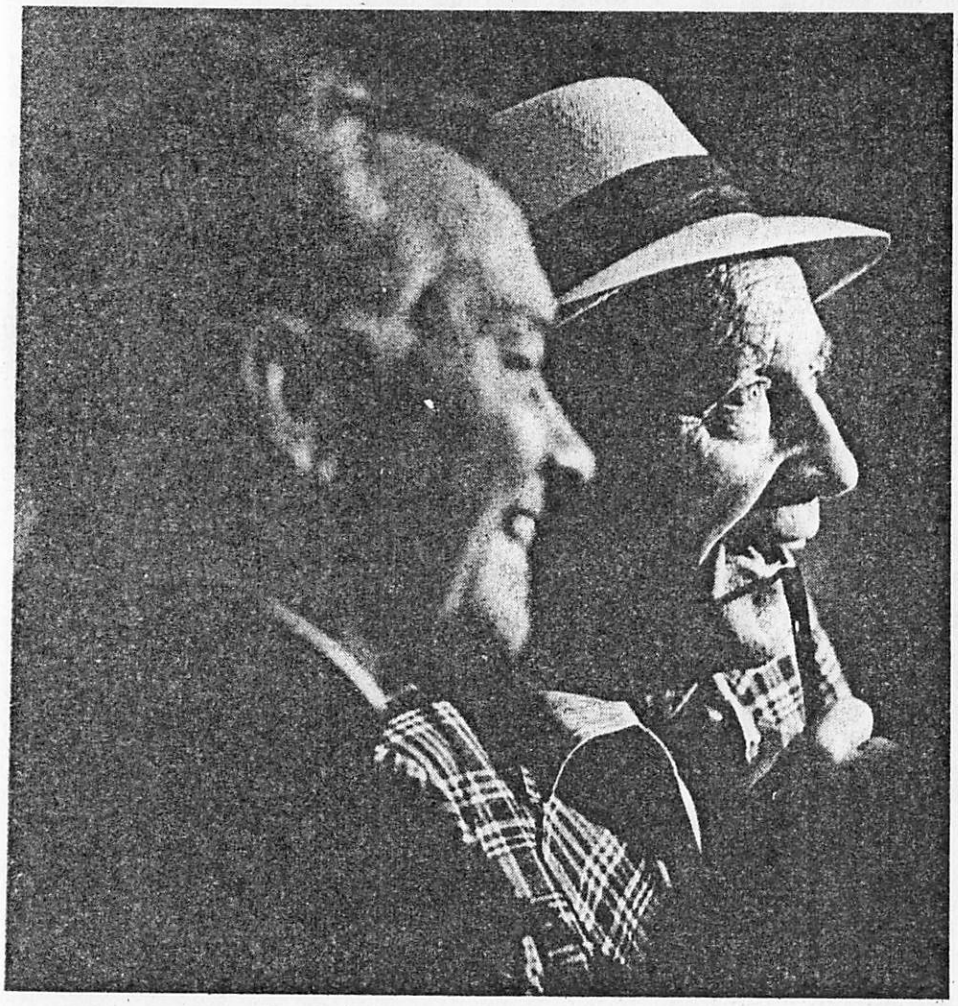
It just so happened that Archbishop Hannan had a handy schedule of flights from New Orleans to the West Coast in his pocket, and they settled the matter then and there.

The 72-year-old singer said he expected to sing a little, tell a few stories, "clean ones, that is," but not dance too much.

The inveterate golfer, he accepted an invitation from an anonymous donor to play a round of golf, in return for which the donor would give $10,000 to Catholic Charities. This was to be on Saturday morning prior to his departure.

When the press conference broke up shortly, he signed an autograph for one of the reporters, adding with a flash of wit: "Three of these will get you one Sinatra."

Clarion Herald - Sept. 16, 1976



ARCHBISHOP HANNAN and Bing: Happy arrival in Orleans.

# Charities Ball fun(d) for all

Two loud and long standing ovations at the end of an hour-and-a-half nostalgia trip told the story of Bing Crosby's first-ever performance in New Orleans.

At 72, Bing came at the invitation of Archbishop Philip M. Hannan to be special guest at the first annual Archdiocesan Charities Ball.

To call it a success would be the understatement of the year.

Every seat was taken by the time service of the gourmet meal began at the Hyatt Regency's Grand Ball Room.

**EVERY PAIR OF** hands was red from applauding again and again as Crosby's still rich voice ran the gamut of hits of his 50 years in show business.

Every foot of the dance floor was jammed as the $100-a-plate diners worked off the excesses of an elaborate meal.

For those Catholic Charities which are not funded through the United Way, it was a stimulus to ongoing programs which began 248 years ago when the French government in 1728 first petitioned the Church to help to care for the needs of children.

And for those who came just to have fun, it was a night of entertainment that won't be forgotten.

**BING CONTRIBUTED** his services to the works of charity of the Archdiocese of New Orleans and brought along the Joe Bushkin Jazz Quartet.

Al Hirt and Pete Fountain showed up with trumpet and clarinet and brought down the house as they played, with Eddie Miller on saxophone, into a mike held by Crosby.

As we said, it was a great night.

# Bing Performs for Victims of Disaster

Hillsborough's Bing Crosby gave an unscheduled concert last Thursday night in the basement of the La Paz' El Presidente Hotel, when hurricane Liza hit the Baja California city killing more than 1,000 residents..

The hurricane, the worst since the early 1940's, hit about the same time that the famous singer-actor arrived in La Paz. He was returning from his home in Guadalajara, Mexico and had stopped off in the Baja capitol to check on his property and home in Las Cruces — about 14 miles east of the city.

"I started out for the house," Bing said, "but I met a fellow who said that I would be inviting disaster if I continued on."

Bing said that he returned to La Paz and went to the El Presidente Hote l. "They gave me a room," he said, "and I stayed there until the wind blew out the windows. We were all urged to come downstairs to the main ballrtom. The windows in the ball room were blown out and we all were blown about. Finally we went to the basement."

It was in the basement that Bing sang a few songs to help take the pressure off the situation. .

"I had a singing engagement in Los Angeles Frdiay night and I was lucky enough to be able to hitch a ride with the CBS News team who had a chartered plane available. I sure am grateful that they made room for me."

"I don't think there would have been so many dead," Bing said, "If the dam hadn't broken. They had this dam, not a very good one which was already full. With the 6 or more inches of rain which fell, the dam broke. It wiped out that whole area south and east of La Paz where the shanty towns had sprungup. Flying over the area the next day it looked like a dry river bed. There wasn't a building of any kind, or a car in sight. Everything was completely wiped out.

"Those people who were warned might have been saved if they had not climbed into their cars. In many cases those cars turned out to be coffins."

"It was a very frightening experience," Bing said, "and those people will need a lot of help. Fortunately the Mexicans are a very resiliant people, they'll recover. Death and destruction is very much a part of their lives."

"When I am able to find out just what their needs are," Bing said, "I'll get together with a bunch of my friends and put on a benefit show here in San Francisco to help as much as I can."





**by Archbishop Philip M. Hannan**

We thank God very heartily for the success of the first Catholic Charities Ball in New Orleans; there will be another Catholic Charities Ball for the Tri-Parish area in Thibodaux and we confidently look for another grand and heart-warming success there.

Naturally, we are tremendously grateful to Bing Crosby for his magnificent generosity in coming to sing at our Charities Ball in New Orleans. It was a musical tour de force. He promised that he would sing for about 60 minutes and he sang for almost an hour and a half.

MIDWAY IN this extravaganza, a trio of local musical luminaries — Pete Fountain, Al Hirt and Eddie Miller — contributed a scintillating and throbbing rendition of Basin Street Blues (which Bing had just sung). The ballroom shook with the thunderous ovation.

Bing captivated the audience with his charming singing and manner. His simplicity and abhorrence of ostentation endeared him to all from the moment he arrived in New Orleans.

He told me casually that he has donated his talents for the last 18 appearances. He winced when I told him that I would introduce him simply as the most beloved entertainer in America, and then he begged me not to do it.

I let the audience decide. Their tremendous and continuing ovation at the end of his concert provided the answer. It also settled definitively whether or not "clean entertainment" is appealing.

The only regret I have is that more persons could not enjoy his entertainment. Some have objected (and I certainly sympathize with the objection) that having his concert in a very large auditorium — some suggested, even the Superdome — would have enabled more to see it because the price could have been lowered.

Bing saw the Superdome, escorted by Lieu Gov. Fitzmorris and Bill Connick. He was over whelmed by it. And he tol me that he did not see ho any single performer coul have a satisfying per formance there. The siz and consequent acoustic involvements were to great, in his opinion, t enable him to have th necessary rapport with th audience.

This is not to say tha bands and many othe forms of entertainment ar not very successful in th Superdome. It merely ex plains why we could nc have Bing Crosby in th Superdome.

Fortunately, Crosby fan will be cheered by the new supplied by him that h completed recently i England two "shows" fo TV that will be shown in th U.S. in the not too distan future.

God bless Bing a hun dredfold for his tremendou gift of his talents for ou Archdiocesan Charitie Ball.

# HAPPY

## A LAS VEGAS CONGREGATION THAT WORSHIPS IN A TOPLESS BAR COAXES BING CROSBY INTO GOING ITS WAY

"Maybe the good Lord needs a crooked hammer like me," says Father Ben Franzinelli, "so He can show He still does the job. I didn't bring Bing Crosby to Las Vegas and get him to sing for two and a half hours."

Perhaps. But Father Franzinelli, a 55-year-old priest with a reputation as a civil rights activist, surely nudged Der Bingle a bit. And in so doing, he brought Holy Family Catholic Church a little closer to reality.

Franzinelli came to Vegas in 1961. A victim of viral pneumonia, he fled New York for Nevada's dry heat. He became pastor of St. James Church in West Las Vegas, an area that has the only large black population in the state. Father Franzinelli started self-help programs among his parishioners and in 1972 ran successfully for the Nevada State Board of Education. In 1975 he left St. James to start a new parish.

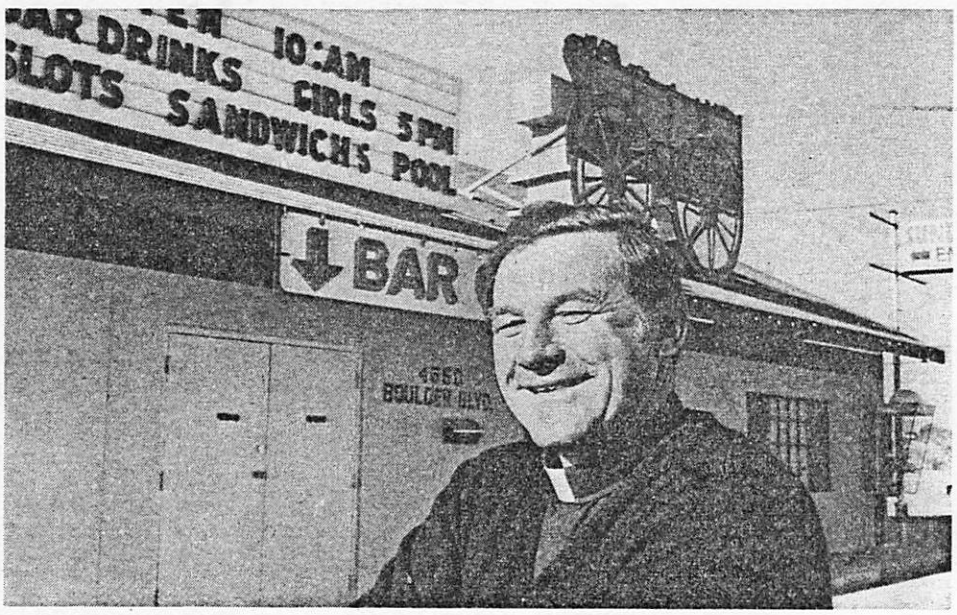
Impoverished and homeless, the new church—which he named Holy Family "because I think the family unit in this country is falling apart"—worshiped in the Sundancer Saloon. Its owner, a Las Vegas doctor, closed the place on Sundays so that Father Franzinelli could hold five masses rent-free. The priest and his helpers hung religious banners and placed confessionals between the bar and a deli counter called the Kosher Connection. Even so, the members had to pray among slot machines and cases of empty beer bottles.

Some months ago the saloon brought in topless dancers. "That was it," groans Father Franzinelli. "We had to have a proper place to worship."

Crosby, a staunch Catholic, heard about the church's plight from a friend. At Father Franzinelli's request, he agreed to perform a benefit, though Las Vegas is a town the singer has carefully avoided during his 50 years in show business. Bing, 72, also brought along Rosemary Clooney, his wife, Kathryn, and the kids, Harry, 18, Mary Frances, 17, and Nathaniel, 15.

After 13 hours of rehearsal, the troupe sang up a G-rated storm for some 6,000 vacationers in the Aladdin Theatre's vast concert hall. Crosby was onstage almost every minute. "It was nice," said Crosby. "It was fun and we raised some money." About $65,000, in fact. (Las Vegas residents had already pledged $220,000 toward the $600,000 needed to build and furnish the new church.)

Bing, who rarely stays out after 10 p.m., was up into the wee hours with wife Kathy for his Las Vegas debut.




Father Ben Franzinelli meditates outside Holy Family Church, which weekdays is the Sundancer Saloon.

Father Ben was so carried away by Crosby's kindness that he grabbed the mike away from Bing at the finale and, to his own astonishment, began singing *He's Got the Whole World in His Hands.*

"I prayed a lot for this day," Father Franzinelli said after he got a grip on himself, "but I just can't cope with a miracle like this." Another may be in the making: the priest hopes to sign up Frank Sinatra for a benefit next month. □

Photographs by Staver & Scott

Milwaukee Journal - Nov. 27, 1976

# Crosby's Croonings Fill Church Coffers

Las Vegas, Nev. —UPI— They gave him a big hand — even if it was his first appearance in Las Vegas, even if much of his repertoire was 30 years old and even if he was singing to get a Catholic church out of a topless bar.

In fact, 6,000 spectators gave Bing Crosby many big hands and a standing ovation at his Las Vegas debut Ffiday night.

Crosby, backed up by his wife and three children, sang for two and a half hours, a medley of tunes covering the years — from "Sweet Leilani" and "Blue Skies" to "The Way We Were."

His appearance grossed about $90,000, all of which goes to the church except for the salaries of union stage workers.

The 72 year old crooner has been making concert appearances lately. But despite more than a half century in show business behind him, he had never played Las Vegas, an entertainment capital. He may well never have done so — he rarely even visits it as a tourist — except for Frank Sinatra and the plight of Father Ben Franzinelli and his unusual Catholic parish.

"Father Ben" came to Las Vegas two years ago to find that he had been given a parish with no church.

He talked the owner of the Sundancer, a country-western bar on the poor side of town, into letting him hold services there. Recently, the bar changed format and now features topless dancers.

The priest, tired of saying Mass amid what he called "the rancid fumes of beer drinking and topless dancers," set out to raise $750,000 for a real church by getting in on the city's major industry —entertainment.

The Aladdin Hotel contributed the use of its 7,500 seat theater and Frank Sinatra signed up for a benefit concert Jan. 5.

Out of the blue came an offer from Crosby. How did Crosby, an Academy Award winner for his movie portrayal of a priest in "Going My Way," hear about the problems of a priest in Las Vegas, hundreds of miles from his home near San Francisco?

Father Franzinelli said:

"I would not be surprised if Frank Sinatra is responsible."

At the close of the concert, the priest told the Crosbys: "From one Holy Family to another, thanks for the help."

—UPI Photo

Bing and Kathryn Crosby strutted through Crosby's Las Vegas debut

# THE SALISBURY RADIO SHOWS WITH BING CROSBY
by Vernon Wesley Taylor

Like almost everything else in this life, the Salisbury broadcasts with Bing Crosby started small. For years John had featured Crosby records in his programming and very occasionally he borrowed snippets from Crosby films. Also he had been an admirer of the Groaner for years and as the records came his way, usually so-called promotion copies, he found himself hanging onto them for future use. One of the nice things about working in radio is that the record companies gladly send examples of their latest marketing product to the studios, in the hope they will be used on the air. This, incidentally, was the very first sort of sponsored program in broadcasting. Today Salisbury possesses a splendid collection of every kind of record and every kind of performer.

Having been active in the Portland area for a number of years, Salisbury decided to cool it a little and immersed himself in newscasting and programming for one of the better local outlets, KXL. By the early 1960's he was known around town for some of his work. Eventually, he would become respected nationally by his fellow broadcasters as a first-rate artist, winning prestigious awards for his work. Some of his material has been published in book form and for a long time now he has kept a newspaper column going and has published in many magazines. A good gauge of his popularity was seen recently when he was hospitalized, and in the Portland area, which has well over a million inhabitants, his studio was inundated with phone calls of somber concern and prayerful hopes. (Salisbury was home a few days later.) "Cooling it," certainly was <u>not</u> the word.

Robin & Seven Hoods set
12/30/73

Photo Credit: John Salisbury

Also by now he was using some special techniques of material gathering. In the autumn of 1963, on a Sunday Spectacular, he talked with Bing in Los Angeles. Later Salisbury produced an hour show devoted to the singer. Then, 1969, came a two-hour, two-week "The Bing Crosby Story," years before such an idea was thought of elsewhere.

Gathering all his own material and sometimes travelling across the country to do it, John has evolved a most expert method of interviewing. It is a refreshing combination of warmth and candor. He carefully works over each detail and is well prepared by the time he makes his first contact with his subject. Then, using the interview as mere raw material, he works up a program that Crosby himself has termed "first-rate."

"The Crosby Years" went out over KXL during the last half of 1973, and ran well into 1974, beginning on June 10th and offering an hour each Sunday afternoon at 3:00 - a good hour for after-dinner relaxation. This program became the studio's longest and most successful. Everyone connected with it was jubilant. During the 39-week run the sponsor, a savings and loan bank, gave itself a brand new name and opened half a dozen new branch offices. The public, old and young, loved it. They wrote hundreds of letters, made hundreds of phone calls. By the time it was over, John had added two extra programs, and there was talk of doing even more! It may still run through again in the near future.

Within a year KXL had the second series of Salisbury/Crosby. "50 Fabulous Years" - with the same sponsor - began on Jan. 4 last year and ended triumphantly six months later on June 27th. It was radio-cum-history at its best; polished workmanship; fascinating entertainment. Salisbury had proved the truth of the old adage about the better mouse-trap and the path the world beats to the inventor's door. By simply asking Bing for an extended interview, outlining his plans, and using adroit questioning, he was able to construct an important contribution to the long canon of the Bing Crosby output. If he was not the first, he certainly was one of the first to honor those fifty great performing years. Later, again very early in the game, he confined himself to Bing's fifty recording years.

Out of it grew a friendship. Bing told the writer that "John Salisbury (he invariably flattens the "a") is a very nice man. His questions are intelligent and purposeful. He has marvelous taste." At a traumatic moment in Bing's career, when mounting years, a profound change in popular music and a very serious operation had driven the singer down to one of the lowest points of his life, Salisbury appeared on his doorstep, recorder in hand, and asked for his help in putting together a long show observing his great contribution to our life and times.

John talks about it all elsewhere in this issue but he won't admit he had much of a hand in Crosby's new activity and even greater success. The facts, however, are there to see. If Bing now feels so friendly toward Salisbury, it just might be he feels he has a reason to do so.

As for the Salisbury tapes, they too speak for themselves. They are utterly entertaining -- and historical besides. It is possible to tune into them anywhere in their nearly 70 hours running time and hear Bing discussing the world of music he helped so much to build, and even to hear a little of that world itself. There is not an inch of insignificance in any of it. We who admire and appreciate Bing so much owe a personal debt of gratitude to John Salisbury, one of America's best broadcasting representatives and historians.

* * * * *

## A PERSONAL MESSAGE TO "BINGANG" FROM JOHN SALISBURY - July 5, 1976

(Editor's note: The following is excerpted from a taped message which John graciously sent to the membership for inclusion in its August 1976 meeting in San Mateo)

I first met Bing in 1963 on the set of "Robin and the 7 Hoods" which he was filming with Frank Sinatra, Dean Martin and Sammy Davis Jr. I was there to interview him for an hourlong program on KXL called "Sunday Spectacular", which featured interviews with musical stars. (I also interviewed Frank and Sammy at the same time--and the next day, at his home, Fred Astaire, at CBS Television Danny Kaye, and at her home, Rosemary Clooney. Quite a feat for two days' effort!)

Bing and I were photographed together on the set of "Robin". He was in one of his costumes for the picture.

The show with Bing was so popular that I once again approached him for an interview. This was in '68, and took place backstage at the "Hollywood Palace" theatre during rehearsals.

Then, as you know, we got back together in 1973 for the 26-week series called "The Crosby Years", which turned out to be so popular that we extended it to 39 weeks. For the just-ended 26-week series, "Fifty Fabulous Years", the interview took place last year in early December. Vern Taylor was with me, and we later had lunch with Priscilla.

My impressions of Bing? Marvelous man! One of the easiest and best interviewees I've met in a career of interviewing hundreds of celebrities. Bing responds to all questions without hesitation, and his memory for detail is remarkable. He is generally enthusiastic about the people with whom he's worked, and rarely critical of anyone. But when he is, he's forthright and direct.

He is also one of the most co-operative stars I've worked with, as are all his people. He has responded to every request for material, and the story told in the enclosed



P.O. Box 22106 Portland, Oregon 97222 (503) 654-3193
Kaye-Smith Radio KXL Portland, KJR Seattle, KISW-FM Seattle, KJRB Spokane, KCKN AM/FM Kansas City, WUBE AM/FM Cincinnati

newspaper clipping is typical of the way he has worked with me to make our series a success.

Bing is a professional. Our sessions have rarely included informal banter. He is businesslike, and for me to presume a friendship with him would be to presume too much. I'm sure we like and respect one another. We could not hage accomplished all these programs if we didn't. But I think one would have to spend a great deal of time with Bing in the pursuits he most enjoys personally to become a really good friend.

On my first visit to Hillsborough for "The Crosby Years" sessions, my wife Joan was with me because we were combining a San Francisco vacation. So Bing invited us to lunch with him. He was a delightful host, informal and warm. It was a highlight experience for both of us.

I have, to say the least, thoroughly enjoyed my associations with him and the series of programs, difficult and time-consuming as they have been, were a labor of love, and perhaps the quality I hope they possess demonstrates that.

Although many of you may have wished for a series in which Bing was exclusively featured, I elected both in "The Crosby Years" and "Fifty Fabulous Years" to put him in the company of his contemporaries, partly because from a broadcast standpoint it lent variety, but also because I believe it's the way any singer should be heard--and Bing has wended his easy way through five decades and all the changes of popular music and style to remain today the leader for many vocalists who have clung to his coattails.

I have given Vern Taylor permission to make tapes available to those members of the Bingang he feels would benefit by adding them to their collections, and I am grateful for the good letters I've received from some of you who have either heard them or heard about them.

If there is anything further by way of contribution that I can make to your group or to Bingang Magazine, please don't hesitate to let me know. My personal respect for Bing Crosby is such that I will be happy to assist in any public appreciation of him and his music.

Sincerely,

John Salisbury,
Director of News and Public Affairs.

KXL AM•FM

Lillian Potter, 100 Raglan Ave., Apt. PH 16, Toronto M6C 2L3

I'm happy to say I've just learned that Bing and Bob Hope are booked to appear at Maple Leaf Gardens on May 23. No other details as yet, but I checked with the Gardens and they said it is true. This would be something big. Actually the way I found out about it was that I saw the President of the Gardens interviewed on a TV talk show. He was asked what he would consider was the biggest and most important event in the history of the Gardens. His answer was: "I don't know, but we're expecting to have Bing Crosby and Bob Hope & that's gonna be a big one." Needless to say, I'm quite excited at the prospect of seeing Bing in person again after 11 years.

By Stphanie Maze

# The Crosbys Return

For the ninth year, Bing Crosby headlined yesterday's annual Christmas variety show for Laguna Honda Hospital's patients in their Gerald Simon Theater. His wife, Kathryn, hoofed and warbled along with her more seasoned (72-year-old) partner.

San Francisco Chronicle
Dec. 22, 1976

# A Crosby for Christmas



Many of the 600 cheering fans in the audience could only show their appreciation through a wrinkled smile, or a starry glint in their eyes, but residents of Laguna Honda Hospital were visibly happy to have Bing Crosby and his family headline their Christmas show yesterday — the way he has for eight years.

"Oh, all the women got so dolled up for this," said volunteer worker Grace Topoian. "They went to the beauty shop ... and they treated this like an outing. They're just so excited."

And for two hours they got their show: Magicians, dancers, singers, a clown and balancing act and finally, the crooner himself and the whole Crosby clan — fresh from a Sunday night appearance in New York's Palace Theater capping an 18-month tour.

"People ask me how it feels to cavort around with such young sprouts (his children are 18, 17 and 15) in my act," Crosby said. "At my age, I'm happy to have a pulse!"

While Crosby does his solo numbers, son Nathaniel and wife Kathryn smile at each other and hug backstage ... happy with their last song.

Before the show, Crosby and Mayor Moscone posed for pictures with Laguna Honda officials, and Crosby talked about the tradition that brings him back every year to do this show.

"We love to do it," he says. "Why, we even started our family act right here—the tour grew out of our act on this stage."

**THE SHOW'S STARS**
**Bing, Kathryn Crosby**

Son Harry agrees, adding, "You get just as much response doing this place as you do in the best theatre in the country — there's a lot of joy doing this."

The 72-year-old Crosby hasn't lost his touch with a crowd. Juggling his family around the stage, he gives the crowd the family warmth so missed during the holidays.

He grants interviews before the show, asking television cameramen to "back up a few feet ... no close-ups, please, only waist up." But it really doesn't matter. He has held his age well.

"He's the same age as me," one woman says to no one in particular while Crosby is on stage. Clutching her purse, standing, and still wearing her heavy white long coat and red, wide-brimmed hat, she is singing along. "He really carries his age well, doesn't he?"

While young girls, volunteers from Presentation High School screamed and whistled at the Crosby sons on stage, Broadway strip joint publicist Davy Rosenberg cruised the audience in his Santa suit. "There's no padding here," said the 370-pound Rosenberg.

Do 80-year-olds still believe in Santa?

"You're damn right they do," Rosenberg says. "These are beautiful people here. They even want to feel my tummy." Sweating profusely, Rosenberg swears he drops 20 pounds every time he puts the heavy suit on.

Outside of a few technical problems, like the curtains closing too fast ("He almost killed me with that curtain," bemoaned magician Paul Temple, who saw his freshly pulled flower pot knocked to the ground) and the crooner dropping his cane once during a straw hat routine, the show was a smashing success. It lasted two hours instead of the planned 90 minutes.

The Crosby clan finished the show with several Christmas favorites, like "White Christmas" and "A Christmas Song" — and for the finale the whole cast sang "Merry Christmas" and kicked a hundred red, white and blue balloons into the audience.

## F L A S H

The contents of the new Bing album to be recorded in London this summer is as follows:

SEASONS

Seasons/On the Very First Day of the Year/June in January/ Spring Will Be A Little Late This Year/ April Showers/ June Is Bustin' Out All Over/ Summer Wind/Summertime/Autumn in New York/September Song/Sleigh Ride/The Years of My Youth.

Bing appeared in concerts in Miami Beach Feb. 18-24. Okay, Sunshine State, it's your turn to report to Bingang on the event for the September journal. The Crosbys return on the 25th, perform their benefit concert in San Jose on the 26th, & then go to Pasadena for the taping of the 90 minute TV special on March 3. The program will be aired on March 20.

Valley Times
Las Vegas
Nov. 26, 1976

Bing Crosby, with wife Kathryn (left), daughter Mary Frances and sons Nathaniel (rear left) and Harry Lillis Jr., celebrate the Yuletide season on "Bing Crosby's White Christmas Special," to be broadcast Wednesday, Dec. 1 (9:00-10:00 p.m.) on TV-8.

## 10.30 Bing Crosby's White Christmas

**BING CROSBY**
**JACKIE GLEASON**
**BERNADETTE PETERS**
**KATHRYN CROSBY**
**MARY FRANCES CROSBY**
**HARRY CROSBY**
**NATHANIEL CROSBY**

Ol' Groaner sings some great numbers.

Guest Jackie Gleason teams up with Bing for two lively duets while fellow guest Bernadette Peters sings *One.*

Choreography is by Norman Maen. The music director is Peter Knight and the music associate Colin Keyes. Herbert Baker wrote the script.

DESIGNER KEN WHEATLEY: EXECUTIVE PRODUCER FRANKLIN KONIGSBERG: DIRECTOR/PRODUCER NORMAN CAMPBELL

*ATV Network Production*

National Enquirer
Nov. 30, 1976

**Bing Crosby and Wife — In Step for Christmas Show**

Still dreaming of a White Christmas, 72-year-old Bing Crosby glides through a Yuletide melody with his bride of 19 years, Kathryn Grant. Bing headlines a Christmas Special, scheduled for airing December 1 on CBS. The TV special will also feature the couple's three children, Mary-Frances, Harry and Nathaniel, plus the comedy antics of the king of ho-ho-ho himself, Jackie Gleason.

## RADIO & TV APPEARANCES

Good Morning America - ABC-TV - 12/10/76 - 7 minute interview with Bing Crosby - 12/17/76 - 7 minute segment featuring Xmas singing by Bing & family

50 Fabulous Years - John Salisbury - KXL Radio - Portland, Oregon Jan. 4 - June 27, 1976

Bing Crosby's White Christmas Special - CBS-TV - Dec. 1, 1976 Guests: Jackie Gleason, Bernadette Peters, Crosby Family

A.M. San Francisco - Dunbar/Fleming - Dec. 23, 1976 - Bing & Kathryn Crosby interview

Gordon Atkinson - "The Crosby Years" - 10 hours - Jan. 2, 1976 - New York

Bing Crosby: A Look At A Legend - Pat Collins - WCBS-TV - 12/3/76 New York

Joe Franklin TV Show - Bing & Kathryn Crosby, Steve Mason, Arthur Tracy - WOR-TV - New York - 12/3/76

Today Show - Interview with Gene Shalit - NBC-TV - 12/6/76

Critics Circle - Bing interview with Jack O'Brien - WOR - New York - 12/6 & 7/76

Bob Hope talking about "Bing on Broadway" - NBC-TV - Tonight show - New York - 12/10/76

Midday - WNEW-TV - 12/10/76 - Bill Boggs interview and discussion with Bing & Kathryn Crosby and three children - Rise Stevens, Melba Moore, Mabel Mercer

Bing interview with William B. Williams - WNEW- 12/15/76

Jim Lowe's New York - Bing interview - WNEW - 12/16/76

Jack O'Brien - WOR - 12/15/76 - Interview with Lionel Hampton & Sy Oliver (includes some comments about Bing & Russ Columbo)

## PERIODICALS

New York News Magazine - Dec. 5, 1976 - Bing on Broadway by Nat Hentoff - color cover photo & 6 page feature with color photos

Stagebill - Vol. IV, No. 4 - Dec. 1976 - Lincoln Center program featuring Bing's concert for Fordham - B & B Enterprises, Program Office, 1865 Broadway, New York 10023

TV Times - London - Dec. 18-24, 1976 - color photo of Bing & Kathryn on cover & 3 page feature by Stewart Knowles with color photos

Peanuts comic strip - Dec. 26, 1976 - mention of Crosby Pro-Am

Playbill - Dec. 1976 - Uris Theatre program - American Theatre Press Inc., 151 East 50th St., N.Y. 10022

36th Annual Pro-Am Tournament Program - $2.00 - Publicity Dept., Del Monte Properties, Monterey, Calif.

Modern Screen - Jan. 1977 - picture & small item on Road to U.S.A. Thalians Ball, L.A.

Peninsula Magazine - Nov. 1976 - color cover photo & feature on Kathryn Crosby - 75¢ - P.O. Box 11701, Palo Alto, Calif. 94306

McCalls - Dec. 1976 - Christmas with the Crosbys - 95¢ - 230 Park Ave., N.Y. 10017

Travel & Leisure - Jan. 1977 - Golfing with Crosby - $1.00 - P.O. Box 777, Great Neck, N.Y. 11025

Saturday Evening Post - Dec. 25, 1976 - $1.25 - Christmas With Bing by Kathryn Crosby - P.O. Box 1144, Indianapolis, Ind. 46206

California Life - Jan. 1977 - $1.00 - color cover photo & 3 features: Bing Crosby National Pro-Am Golf, Bing Crosby... Just a Nice Guy; Bing Crosby's Real Handicap...an exclusive interview - 651 Cannery Row, P.O. Box 1310, Monterey, Calif. 93940

Hobbies - March, April, May, June & July issues - Historical Tape Recordings: Bing Crosby (March) Lux Radio Theatre "She Loves Me Not" script (April-July) - 1006 South Michigan Ave., Chicago, Ill. 60605 - $1.00 each

# Easy Listening

## Middle-of-the-Road

The arrival for review of "At My Time Of Life" by **Bing Crosby** (United Artists UAS-29956; ⊛ TCK29956) coincided with his outstanding triumph at the London Palladium heading a bill shared by members of his family and Rosemary Clooney. The album sets the seal on a memorable visit to these shores by a living legend personifying all that is good, professional and genuinely heartwarming about the world of entertainment, and, in fact, is the third to emanate from Crosby's London recording sessions last year with the exception of the title song, which he recorded in Los Angeles.

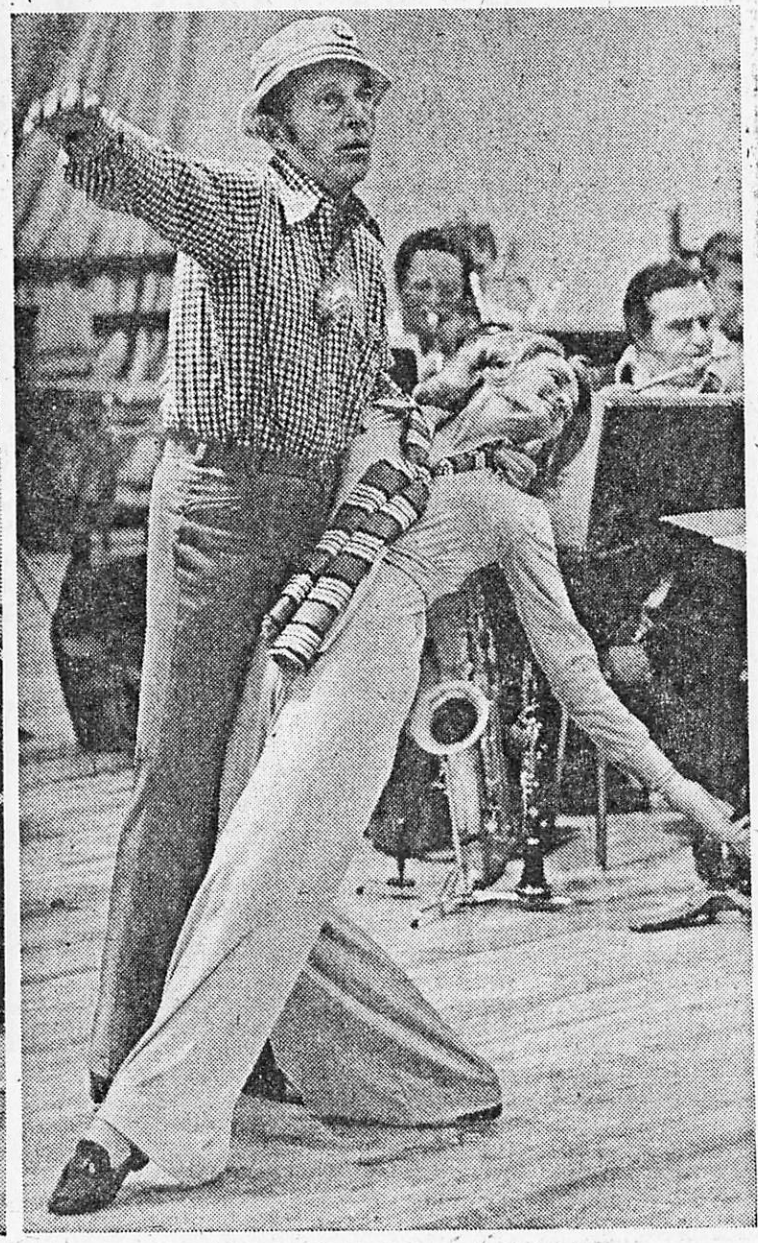
That unique and seemingly indestructible Crosby vocal mellowness enhances the entire proceedings once again. All the songs are drawn from the musical theatre over the five decades of Crosby's prominence as a singer and entertainer, ranging from the Rodgers and Hart numbers *My heart stood still* and *Thou swell* from the 1927 stage production of Mark Twain's "A Connecticut Yankee" through *I got rhythm* by the Gershwin brothers from the 1930 "Girl Crazy" show and the Harburg/Lane opus *How are things in Glocca Morra?* from the 1947 "Finian's Rainbow" to the Bacharach/David gem of wistful self-pity *I'll never fall in love again* from the 1968 "Promises, Promises" and *At my time of life* by Hal Shaper and Cyril Ornadel from this year's musical adaptation of Dickens's "Great Expectations".

Crosby brings his special brand of affable authority to all fourteen numbers, aided and embellished by Pete Moore's arrangements and orchestrations which incorporate some deft modern touches without jeopardizing the essential nostalgia of much of this material. The sympathetic and totally aware production work of Ken Barnes also asserts itself in a practical but unobtrusive fashion, and this album is a genuine piece of popular music history and distinction of inestimable value.

Gramaphone - August 1976

## Bing Hits the Boards With His Wife — At 72

Even at age 72, the Old Groaner shows he can still cut up a dance floor — as he hits the boards with lovely wife Kathryn. Der Bingle and spouse were "struttin' their stuff" at a rehearsal for a Los Angeles charity concert honoring Bing's 50 years in show business.





10-19-76
NATIONAL ENQUIRER

BING ON

BROADWAY

SPECIAL FEATURE

# PLAYBILL

URIS THEATRE

# ON BROADWAY

BING CROSBY SALUTES FORDHAM PREP

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And Bing recalls Rise. Strolling down New York's Fifth Avenue with Rise Stevens, Hillsborough's Bing Crosby remembered that 32 years ago in the Oscar-winning film, "Going My Way," Rise played an opera star assisting Crosby, a priest, in raising funds for his school. And now the roles are reversed in real life. Crosby is in New York for a Uris Theater engagement

**Rise Stevens and Bing Crosby reverse roles**

and will donate proceeds to Mannes College of Music, of which Stevens is the president.

S.F. Examiner
Dec, 3, 1976

# It Happened Last Night

EARL WILSON

## The Five Crosbys Let Go

**So how did the Bing Crosby show business family make out in its bow on the Big Apple?**

**How could it be bad? Right at the opening, at the Avery Fisher Hall benefit for Fordham Prep, Father Crosby said, "To show you how much I really care, I wore my hair —but it's a little short back there."**

But before he'd opened his mouth he got a five-minute standing ovation. About two hours later he estimated that his closing medley included about 40 songs. He raised $150,000 for the needy school and Mayor Beame changed Big Apple to Big Orange for the evening. Bing jiggled with laughter at the good one the Mayor got off about his Minute Maid interests.

**TRICIA**

* * *

**"IT WAS NICE not having** somebody take their clothes off," Dr. William Keavy said about the clean family singing-dancing show featuring wife Kathy, and Harry, 18. Mary Frances, 17, and Nathaniel 15; also Rosemary Clooney and Joey Bushkin.

**Maureen Stapleton was running around the $250 dinner at the New York State Theater later saying "I'm in love." I asked her "Who with?" . . . "Bing Crosby," she said. Gloria Swanson rushed over to tell Bing she and her bridegroom, William Dufty, had just dropped in from two countries to see him and were off to five more.**

* * *

**I HATE TO BRING THIS UP but there were a couple** of parties who were unhappy.

Tricia Nixon was there with Bebe Rebozo, great friend of Richard Nixon.

Bing's imported London comedian Ted Rogers told some political jokes—for example, Kissinger's nightmare was that he'd wake up and find the world at peace.

Not knowing Tricia was down front, Rogers said, "Richard Nixon was the only President who was lying in state while he was in office."

**Rebozo said later, "I was shocked! I just pulled down the curtain. I'm against comedians from other countries rapping our Presidents." In the general merriment of the evening, most people didn't even think about Tricia being on the receiving line.**

* * *

**REBOZO SAT among the Robert and John Abplanalps** and other wealthy who made the party brilliant socially and financially. At midnight Bing wanted to tell me something.

**It was about a comedienne, Sheila Barrett, I'd told him was sick in a hospital awaiting surgery. He'd tried three times to reach her to see if there was anything he could do.**

**(Tonight the Family Crosby moves to the Uris.)**

* * *

New York Post - 12-7-76

# Broadway Bing

## Old Groaner tops busy stage show

By DOUGLAS WATT
New York News

NEW YORK — Looking good, sounding good and evidently feeling good, Bing Crosby opened a two-week stand last night at Broadway's Uris Theater with the sometimes questionable assistance of several other performers, including a very large on-stage orchestra.

Surprisingly, the house was only partly filled, with the rear section practically empty despite reported last-minute attempts to "paper" the house.

**THE CROSBY CHARM,** glibness and deft, easy-going way with a song are still very much in evidence. And they are there right at the start when, the orchestra having played a few bars of "Where The Blue of the Night Meets the Gold of the Day," the singer's theme ever since he became a network radio favorite in 1931, he saunters on to toss a few sallies and songs our way.

But he doesn't stay there for long. First, he brings out Rosemary Clooney, her once-velvety voice somewhat eroded, to join him in a duet ("On a Slow Boat to China") and then, on her own, to offer a few pieces with notes carefully transposed to keep them within a limited range.

After which we get a British comic about whom the less said the better, for his only possible appeal could have been to the small-time talent scouts in "Comedians."

Bing, with orchestra, closes the first half with a fine rendition of "Send in the Clowns."

Pianist Joey Bushkin (doubling here and there on muted trumpet) opens the second half with his jazz quartet, first accompanying the star in "Now You Has Jazz" and then giving the evening a real lift with an Arlen-Gershwin medley in which, besides the fleet-fingered Joey, bassist Milt Hinton and a guitarist whose name I didn't catch were delightful.

**THEN IT WAS TIME** to bring out the family: beautiful wife Kathryn, beautiful daughter Mary Frances and sons Nathaniel and Harry Lillis Crosby, 3rd. They all sang a little, danced a little, played a little (Harry plays classical guitar) and finally, after a couple of Crosby solos ("The Way We Were" and "Caliente del Sol") with the orchestra, we got down to the next-to-closing medley: Bing and the Bushkin group spinning off snatches of a few dozen of his old favorites ("I Surrender, Dear," "Pennies From Heaven," "Sweet Leilani," "Just One More Chance," etc.) leading up to "White Christmas" and "Ol' Man River."

The evening, smoothly staged by Robert Sidney, ended with Bing and orchestra in a piece titled "That's What Life Is All About."

Now, it may be too much to expect a gent of 72 to carry a long evening all by himself (the show ran well over two hours), but Bing and the Bushkin quartet, with maybe a few Chinese acrobats (anything except that comic) for a breather, were all we really needed for a fine time. Fewer, and more complete, renditions of the old songs (oddly, the team of Gordon and Revel, responsible for some of Crosby's earliest film hits, went unrepresented) and the Old Groaner's light patter would have been not just enough, but quietly devastating.

It's fun to see and hear Crosby (a product of radio and films who last played here headlining a 1931 Paramount stage show) and find him in such perfect tune. But too much is too much.

Incidentally, there's a $20 top and all profits go to the Mannes College of Music and the Association for the Help of Retarded Children. May both organizations prosper.

The Seattle Times

Wednesday, December 8, 1976

38

## Suzy: New York

### Bing's benefit

BING can sing. Can Bing ever sing. Yes, indeed, Bing can sing. He proved it to a delighted audience the opening night of his two-week stint at the Uris Theater and at the big benefit gala for Fordham Prep the night before at Avery Fisher Hall, which raised $150,000 for that school.

Bing sings about 40 of his golden oldies and some new material, too, and every minute Bing's on, the show really soars. Joey Bushkin, the great, great pianist, plus a combo, accompanies Bing on most of the numbers. And they ought to bring Joe and his piano center-stage instead of keeping him in a corner.

The beautiful Crosby family, Kathryn, Harry, Mary Frances and Nathaniel all come out and do their numbers with Daddy, and they're all fine and funny and kid themselves along. Rosemary Clooney revives some of her old hits, but she should bring back "Fifty Ways to Lose Your Lover," which was a bit hit when she did the show in London. All in all, it's a marvelous show, and Bing sings "Send In the Clowns" better than anybody before or after.

San Francisco Examiner
December 19, 1976

# Bing on Broadway

By MEL GUSSOW

NEW YORK — Bing Crosby is, by his own description, "older and slower," and his voice is "lower — I can't make those high notes," but he has no intention of retiring. A healthy, vigorous 72, he opened Tuesday night at the Uris Theater in "Bing Crosby on Broadway."

This is almost three hours at home on stage with the Crosby family — Bing and Kathryn Grant Crosby and their three children, Harry Lillie III, Mary Frances and Nathaniel, with help from such family friends as Rosemary Clooney and Joe Bushkin.

It is basically the same show that the Crosbys performed in other U.S. cities and, triumphantly, last summer, at the Palladium in London, in Dublin and Edinburgh — with at least one addition: In honor of the holiday season, Crosby will sing "White Christmas."

Over breakfast recently, Crosby said: "I'd like to be part of this," meaning show business, "as long as I can. It's all I know." And then he conceded that the show was cutting into his duck-hunting season a little, but that, more important, he would be home in San Francisco in time for "a tremendous family Christmas," a gathering of the Crosby family along with his four older sons by his first marriage and his 12 grandchildren.

Crosby said that the reasons for the current tour were charitable (each engagement benefits a different organization of his choice) and familial. "I wanted to give the children an opportunity to get on stage, to give them poise and experience," he said.

Asked if they had any talent, he answered: "Not much. They haven't demonstrated it yet." But, while appearing in the show, they have become stagestruck. Nathaniel, who is 15, told his father that he wanted to sing a duet with Miss Clooney. Crosby had a better idea: "You're going to sing a round, 'Row, Row Row Your Boat.'"

Harry, who is 18, "wants to play and sing like Barry Manilow." He talked about Harry's other activities — training dogs, cooking, real estate, mechanics, flying. "He's the busiest young man. I've never seen anyone with such ambition. When I was 18, I was just singing."

Remembering 18 sent him back on a long trail of reminiscence. He indicated that, for him his current engagement of three hours a night for two weeks on Broadway was child's play next to his demanding apprenticeship. "In the old days, I did five shows a day," he said. "One week I doubled at the New York and Brooklyn Paramounts. I went by subway from Times Square — eight shows a day and nightly radio broadcast."

His first home was in vaudeville. "I worked on the same bill with Benny, Burns and Allen, Jim Barton, Bill Robinson, Ukelele Ike, Clayton, Jackson and Durante." The names tumbled out like towns on a road map. "I used to stand in the wings and watch comedians."

Soon he found himself doing comedy. "We'd steal material from every comedy act. In St. Louis, we were on the bill with the Marx Brothers. We wanted to show them how funny we were. The manager said, 'We bought you as a singing act.' I remember our last gag: 'Do you know how to stop a horse from frothing at the mouth?' 'Teach him how to spit.' The curtain came down!" Crosby slammed his hand against the table to demonstrate the suddenness with which the manager ended the act.

Associated Press

*Actor-singer Bing Crosby*

The Dallas Morning News

Sunday, December 12, 1976

"Singers want to be comedians," he explained. "Comedians want to be singers." But not Crosby. "I like to sing," he said. "Singing in a band was my ultimate goal. The greatest thing that happened to me was two years with Paul Whiteman. In the band were the Drosey Brothers, Venuti and Lang, Bix Beiderbeck. Being 'round those guys, sitting in dressing rooms — that was heaven to me. I learned an awful lot. They taught me how to sing."

He became America's most popular singer on records and on radio in the early 1930s. "I think I was entrepreneured into success. I was talked into a lot of stuff." On his "Kraft Music Hall" on radio, he sang with everyone from Al Jolson to Yehudi Menuhim.

Singing led naturally to acting, at first in movie shorts, for Mack Sennett, Hal Roach and others. His long-run movie "feud" with Bob Hope began in 1940 with "The Road to Singapore."

He talked about the "Road" method: "There was a script, but we had a gagman on the set, Barney Dean, an old vaudevillian. He'd call me aside and say, try this, and then he'd call Hope aside and say try this. We'd fool around. If it played well before the camera, we'd keep it in the picture. We'd louse up a lot of scenes, put in a lot of dirty stuff on purpose, mainly for Buddy Da Sylva, who was head of the studio. He'd come running out of the screening room! The script-writer also didn't think it was very funny." But Crosby laughed at the memory.

His third — or was it fourth? — career was as a dramatic actor in movies such as "Going My Way" and "The Country Girl." When Leo McCarey first asked him to play a priest in "Going My Way," his answer was "No Way!" He didn't think a "crooner could play a priest."

Though he won an Academy Award in 1944 for his performance, and was for five consecutive years named the top money-making movie star, Crosby said, "I never believe myself when I see me on the screen. I'm playing the same role: Bing Crosby." He said that he felt comfortable in character parts, such as the drunk he played in his last movie, the remake of "Stagecoach." "But to do dramatic scenes with any power, I couldn't handle it. I think Sinatra is a better actor than I am."

And is he a better singer than Sinatra? "No! But the greatest singer I ever heard is Tony Bennett. There are so many that are close: Sinatra, Como, Andy Williams, Nat Cole, John Gary, Neil Diamond, Neil Sedaka. I'm a fella that people can listen to and think if they had tried a little, they could have done just as well. They don't see anything pretentious about me."

© New York Times News Service, 1976

# Crosby: Feels Good, Feels Right

NEW YORK POST, WEDNESDAY, DECEMBER 8, 1976

By JAN HODENFIELD

Bing Crosby is the businessman of popular song and, winding up a 50th anniversary year that has included performances in Los Angeles, London and Las Vegas, he opened the White Christmas season last night at the Uris Theater, where he will be until Dec. 19.

As support-star Rosemary Clooney put it, "everywhere else is out of town."

Also accompanying him on the bare concert stage are the battleship-sized orchestra of Billy Byers, the Joe Bushkin easy jazz quartet, English variety comic Ted Rogers, Crosby's wife Kathryn and three of his seven children. Harry, 18, Mary Frances, 17, and Nathaniel, 15. It is an efficiently paced show.

BING CROSBY

Those distractions aside, Bing Crosby, 72, sounds terrific.

His line has always been that he sounds no better than the average Joe in the bathroom shower, which is another way of saying he was a premiere technician on the possibilities of amplification, after which he relaxed into high gear.

On stage save for a deft left hand, he barely moved. Or so it seemed.

After the blue of the night met the gold of the day in overture, he shrugged on stage briskly and broke into "Feels Good, Feels Right," with a reference to "just to show how much I care, I wore my hair," and then sang 1926 songs and tipped his hat to Al Jolson with "Where Morning Glory" and moved forward to "My Time of Life," managing the skimpiest soft-shoe this side of Fred Astaire, and told two jokes, one about Phil Harris, the other about his money.

Either you remember radio's Kraft Music Hall, or you don't.

Then as now, his mastery of phrasing and command of every syllable, as he surreptiously glides through his lower registers, provokes lulled astonishment. With record sales at the 400 million mark worldwide, he is the Daddy Cool of an international conglomerate of pop songers.

His career, unlike most, was consolidated in middle-age when, after a boisterous youth, he presented himself in recordings, radio, movies and television as the most patrician of beer-drinking surburban lawn mowers.

A postwar role model.

He's no less charming at the Uris, as disarmingly self-assured founding father, and when he joins Rosemary Clooney on "Slow Boat to China," it's on a yacht provided by John Foster Dulles.

Alone, her voice is now dry, but her sense of song remains, as surely as his, and it is, too, a sentimental evening. The comedian even jokes about Bob Hope's facelifts. And the family is lovely.

The lack of warm-up publicity on their part in the show is understandable They do sparkle. The older boy plays nice classical guitar and holds a tune better than the younger. Mother and daughter change costumes for each entrance. Father looks indulgent.

But there's no gainsaying his taste. This Irishman from Spokane, a jazz glee singer, closes with just Joey Bushkin and his dark bar quartet, jauntily crooning an almost perfectly remembered medley of his 32 biggest hits from "You Are My Sunshine" to "Moonlight Becomes You." He is the captain of his industry. The man really does move. Just think...if he'd used his energies at A.T. & T.

## BING ON BROADWAY - Rena Albanesi

When I first read about Bing doing some concerts for charity, I thought, wouldn't it be wonderful if he did some in New York City. (Tho' I don't live in New York any longer, it is still close enough for me to get to. Then when I read later on that he would appear at the Uris Theatre in New York City, December 7 through 19, I was thrilled. I sent for tickets as soon as I was able, getting them for Friday evening December 10th.

Bing and Kathryn arrived in New York on November 30th, the children following later. He did quite a few television and radio interviews while here. I was only able to see two, one of which I just took a chance and turned on the television, and as soon as I did I heard his voice even before the picture was completely on, Kathryn also came on later on. The other, "A Look at a Legend", a half-hour interview with Pat Collins, Arts Editor at CBS, New York.

The night before the Uris opening, they did a one-night benefit for, Fordham Prep. There weren't any reviews that I could find, but did read in Earl Wilson's column, "So how did the Bing Crosby show business family make out in its bow on the Big Apple? How could it be bad? Right at the opening at the Avery Fisher Hall benefit for Fordham Prep, Father Crosby said, 'To show you how much I really care, I wore my hair-but it's a little short back there. But before he'd opened his mouth he got a five-minute standing ovation. About two hours later he estimated that his closing medley included about 40 songs. He raised $150,000 for the needy school and Mayor Beame changed Big Apple to Big Orange for the evening. Bing jiggled with laughter at the good one the Mayor got off about his Minute Maid interests. Maureen Stapleton was running around the $250 dinner at the New York State Theater later saying 'I'm in love.' 'Who with?'...'Bing Crosby she said.' Gloria Swanson rushed over to tell Bing she and her bridegroom had just dropped in from two countries to see him and were off to five more."

Well, December 10th finally arrived. I had a day coming to me at work, so I took it then. I went with my Mom and Niece.
From the time the orchestra struck up, "Where the Blue of the Night", and ended with, "That's What Life Is All About", he held the audience in the palm of his hand, especially me. New York audiences and critics are supposed to be a bit tougher than others, but it didn't seem so for Bing.
Enjoyed Kathryn and the children, Rosemary Clooney, Joey Bushkin Trio, and the comedian from England, Ted Rogers, but for me and I'm sure most of the others, Bing was the highlight of the evening.

After the, "Blue of the Night" overture, on the stage came Bing singing, "Feels Good, Feels Right", and "The Pleasure of Your Company". "Mary Lou", (first song he sang on the stage of the Pantages Theatre in Los Angeles 50 years ago). In tribute to Al Jolson, "Where the Morning Glory", and then "My Time of Life". Then with Rosemary Clooney, "On a Slow Boat to China", and with Ted Rogers, "Gone Fishin'". He ended the first half with, "Send In the Clowns".
Started off the second half with, "Now You Has Jazz", and then the family came out, and sang along with Bing, "Sing", "The Whiffenpoof Song", and a medley of "Round Songs". With Harry he did, "Play a Simple Melody", and with Kathryn, "My Cup Runneth Over", and "I Love to Dance". He also did "Ochye Tchornia". Harry played classical guitar, and also played while Bing sang, "Quando Caliente El Sol" in both English and Spanish,, then he did, "The Way We Were".

Now came the "Highlight" of the evening with just Joey Bushkin and the Trio, Bing sang 33 of his top hits, with the audience joining in, and telling us we were so good, he'd like to take us on the road with him. (he probably told this to every group.)

The songs included; "In a Little Spanish Town","San Antonio Rose", "You Are My Sunshine", "I Surrender Dear", "Blue Skies", "It's Been A Long, Long Time", "Galway Bay", "Too-Ra-Loo-Ra-Loo-Ral", "Wait Till The Sun Shines Nellie", "True Love", "Basin Street Blues", "Sweet Leilani", "Blue Hawaii", "Swinging On a Star", "Don't Fence Me In", "It's Easy To Remember", "Just One More Chance", "I'm an Old Cowhand", "Please", "Wrap Your Troubles in Dreams", "Accentuate the Positive", "Moonlight Becomes You", "Dinah", "I'll be Seeing You", "Pennies From Heaven", "San Fernando Valley", "Million Dollar Baby", "Them There Eyes", "Baby Face", "South of the Border", "Old Man River", "Dear Hearts and Gentle People", and of course, "White Christmas".

Then came the closing number, "That's What Life is All About", and when it was over every one stood up for a standing ovation that lasted more than 5 minutes. In a letter I later wrote Bing, I said: "After you sang the last song, and everybody stood up and applauded, I felt so proud to see that others felt as I have for the past 30 years." If I still lived in New York I would probably have gone more than once.

It was like a dream come true for me, never dreaming this would happen. I had seen Bing in person before with local Club Crosby Members in New York a few times, taping radio shows, meeting him at Grand Central and Penn Station, and on my trip to California in 1960 at his golf tournament at Pebble Beach, but watching him perform in front of a large audience like this, never. The shows raised, $295,422 for, "The Association for the Help of Retarded Children", and the "Mannes School of Music", of which Rise Stevens is President.

On closing night he got 10 standing ovations, also read, "Bing Crosby left a note for Barry Manilow at the Uris-I love your songs and I've just warmed up your audience for you." And, "Bing Crosby sang "White Christmas" and Mayor Abraham Beame pulled the switch to light the city's offical Christmas tree. Beame introduced Crosby to more than 1,000 spectators as "another joyous" Christmas custom."

Photo Credit: Ted Kasper

# Stage: Bing Is June in December

BING CROSBY ON BROADWAY. Staged and directed by Robert Sidney; produced by William Loeb; lighting by Martin Aronstein; production stage manager, Robert V. Straus. Presented by Robert Paterson. At the Uris Theater, 51st Street west of Broadway, through Monday.
WITH: Bing Crosby, Rosemary Clooney, Joe Bushkin, Joe Bushkin Quartet; Kathryn Crosby, Harry Crosby 3d, Mary-Frances Crosby; Nathaniel Crosby, Ted Rogers, the Billy Byers Orchestra.

By CLIVE BARNES

It was something not at all unlike wild horses that dragged me to "Bing Crosby on Broadway" at the Uris Theater on Tuesday night. My admiration for Mr. Crosby is unquestioned — he was one of the lyric poets, the casual troubadours of my generation. Mr. Crosby and Frank Sinatra were to me what Led Zeppelin is to my son. But I was far from certain that I wanted to see Mr. Crosby on stage, in the flesh. I remembered all those television commercials for orange juice or something, and faintly but palpably shuddered.

Yet the man is fantastic. He is still a great singer, with a sweet, accomplished voice. I loved the performance. He has come back with all that certain charm, and, really, all of that gorgeous voice.

What is the charm? It is chiefly the ability to be himself in any circumstance. There is a certain pressure, a certain tension, which only goes to give the total impression of naturalness a special gloss. The man slouches on stage like a nervous giant. A small nervous giant. His casualness, which is absolutely endearing, appears to be paid for in blood. His lovely suavity is so memorable because it seems to have been bought at such a price. He seems nervily impregnable to nerves.

•

I cannot recall when I did not know about Mr. Crosby. I hummed him in my nursery. Yet here he comes on Broadway and, with no apologies asked for or received, the voice is just beautiful. It has darkened a bit over the years. It is now a bass baritone, but he still has great flexibility, and, once in a while, daringly, but convincingly, he will move up a complete octave.

His technique is better than I ever recalled it. No, he probably is not a technician in the way that Mel Tormé is a technician—who is?—but he uses his voice with astonishing and enchanting skill. Moreover his voice is totally at the service of his personality. He lives his songs. He never plays any role other than himself. His singing is his nature, so he never fakes. This is what is so touching.

Thinking of singers, more or less of his generation, who had that skill, I think of Hans Hotter, Dietrich Fischer-Dieskau, Gérard Souzay. Yes, all lieder singers. It is a question of the dramatic identification with the music. Mr. Crosby sings in a way that makes words into statements.

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Mr. Crosby used to be called "The Groaner," and there is indeed something to that description. He does gravel notes; he actually plays with songs in the lower register, toying with them like a friendly bear.

He sings oldies with the excellent Joe Bushkin Quartet that slide into one's past like perfected memories. Here is a legend that lives. What was that Noël Coward remark from "Private Lives" about the power of cheap music? A man such as Mr. Crosby, and there are extraordinarily few men such as Mr. Crosby, carry through their voices, and perhaps even more their styles, the remembrances, fantasies and aspirations of a generation.

Now for the show. Well, so far as Mr. Crosby was concerned it was sumptuous. He even got away, as he had to, with singing "White Christmas." His family, at present, is less talented than himself. Markedly less talented. But they appear little, and at least look good.

He brought with him a British comedian called Ted Rogers, who was only sporadically funny and more often silly, but he did have Rosemary Clooney, who sang with charm and expertise.

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Of course, it was an evening of nostalgia. An evening when you watched an old man being defiantly young. But why didn't he sing "It's June in January"? That was my song for Mr. Crosby, and he sang everyone else's, but not mine. But I forgive. Because I remember. And there is nothing like a surviving pop singer to chart the patterns of your life, rough-hew them as you will.

The New York Times

**Bing Crosby at the Uris**
*His singing is his nature*

New York Times - Dec. 9, 1976

Peter LaCava: "I attended the Uris Theater concert in New York on December 11th. Everything you noted about his live performances is true and then some. I was really amazed at his endurance and stamina and the Old Master was in excellent voice. In the first half of the show he did about sixteen numbers and his rendition of "Send in the Clowns" as a thing of beauty. In the second half he did about thirty-five to forty more, both old and new. He brought down the house with a medley of about thirty of his old hits accompanied by the Joe Bushkin quartet. In my nearly thirty years as a collector, which includes over sixteen-hundred recordings, dozens of tapes of various radio and TV shows and movies, biographies and scrap books, etc., this has to be the biggest thrill."

STATEN ISLAND ADVANCE, Wednesday, December 8, 1976

# Bing's vocal magic still captures fans

By WILLIAM A. RAIDY

"At my age I'm lucky to have a pulse," sighs that singing monument, Harry Lillis Crosby from Tacoma, Wash., who hasn't been on a New York stage in 45 years. Luckier still, he should have added, to have a voice...and "Der Bingle," the "Old Groaner" himself, does certainly have a voice.

"Bing Crosby on Broadway," which will run only a dozen nights at the Uris Theater, is really a Crosby family house party, comfortable as the veritable old shoe and as warm as Bing's old pipe. If you're a Crosby fan (and who over 30 isn't?), you'll fall immediately under the spell of the Ba-Ba-Ba boy, who's quick to tell you he's shared the celluloid screen with everyone from Mary Pickford to Liza Minelli. The world's oldest working successful crooner (who admits to 72) has a vocal magic that captures one, whether he's singing a chorus of "Mary Lou" ("Cross my heart, I love you"), the first song he warbled in public more years ago than it's kind to recall, or Stephen Sondheim's "Send in the Clowns."

Perhaps to the disappointment of many of his fans, Bing doesn't spend too much time crooning down memory lane. There's none of that "And then I made..." The Crosby house party is dedicated to casual music with Bing and the Crosby Family Singers, wife Kathryn, Harry 3rd, Mary Frances and Nathaniel Crosby, doing a bit of harmony, a few dance steps and some genial horsing around.

Showmanship seems to be deliberately thrown out the window. Bing comes on without fanfare and serves as his own master of ceremonies throughout. There's no ukelele or racoon coat to recall the old days — only a few barbs at Bob Hope and some musical assistance from such great old hands as Rosemary Clooney, Joe Bushkin and the Billy Byers orchestra.

Perhaps someone should tell Bing he doesn't need all that help from his friends. An English comedian, for example, simply takes the show out of its informal mood. Bing's fans are at the Uris to pay him homage.

It is an added joy to see him accompanied on the stage by his three teenaged children, who have a great deal of the Crosby charisma. Nothing else is needed.

The happiest part of the evening is the Crosby voice, which has by now turned

## First night

to gold. It's there in a surprising amount of its glory, as Bing tells his assembled friends he's celebrating his "demi-centennial in show business." And when he does that long anticipated vocal reprise of "Please" ("Lend a little ear to my please"), "Moonlight Becomes You," the almost camp "South of the Border" and such cornballs as "Calway Bar," his audience is suddenly young at heart again. Just like Bing, himself. And a "White Christmas" is just around the corner.

With vast charm and an everlasting talent, crooner Crosby emerges like lyrics from his songs: "Easy to remember but so hard to forget," and like those "Pennies From Heaven" he brings back "Sunshine and flowers." What a pleasure to have him with us again!

A footnote: Bing Crosby and kids are donating the proceeds of their engagement at the Uris to the Association for the Help of Retarded Children and the Mannes College of Music.

## Bing Crosby On Broadway

*Bing Crosby, Rosemary Clooney, Ted Rogers, Joey Bushkin Quartet, Kathryn Crosby, Harry Lillis Crosby Jr., Nathaniel Crosby, Mary Frances Crosby, Billy Byers Orch; staged and directed by Robert Sidney; presented by Robert Paterson at $20 top. Opened Dec. 6, 1975, at*

**(URIS THEATRE, N.Y.)**

Bing Crosby's return to Broadway for the first time since his appearance at the Paramount Theatre more than 30 years ago, provides another demonstration of the Old Groaner's skill at song. He has brought in an elaborate show to accompany him on his reentry on the Stem and he is working gratis in order to provide maximum returns to several designated charities.

First week's gross hit a fine $131,600.

Crosby enhances his stature as a national monument. He still has that rich voice, the amiable personality and distinctive style that has made him a major factor in the musical world since radio days.

Crosby and the Joey Bushkin Quartet make the show a memorable event. Together, they retrace a rich vein of Tin Pan Alley. Crosby goes on a musical binge lasting about 40 minutes at the conclusion of which the audience was on its feet.

Bushkin, who opened the second half, also scored on his own. His kind of music is imaginative, jazzy and extemely bright. With a background of bass, guitar and drum, Bushkin's piano and occasional trumpet work, provide a potent moment of entertainment.

The first half, despite Bing's occasional tunes and duetting with other principals, was somewhat slow and unrewarding. Rosemary Clooney with her son Miguelito Jose Ferrer at the drums, sings well, but her remembered old excitement didn't project at the Uris Theatre. British comic Ted Rogers came to life only a few minutes before his close with his political jokes. Billy Byers conducts the huge stage orchestra effectively.

As for the others — Bing Crosby has a nice family. —*Jose.*

Variety
12-15-76

Joe Sinnott: "I saw two of the concerts--Dec. 8th and the 15th. If I hadn't seen it, I wouldn't believe that Bing could be that good. He was in great voice as I'm sure you're aware of from the many rave reviews...On the 15th Rosie couldn't perform because of laryngitis and to fill in some of the lost time Bing did a beautiful rendition (two choruses) of "As Time Goes By." It brought down the house."

# Going His Way

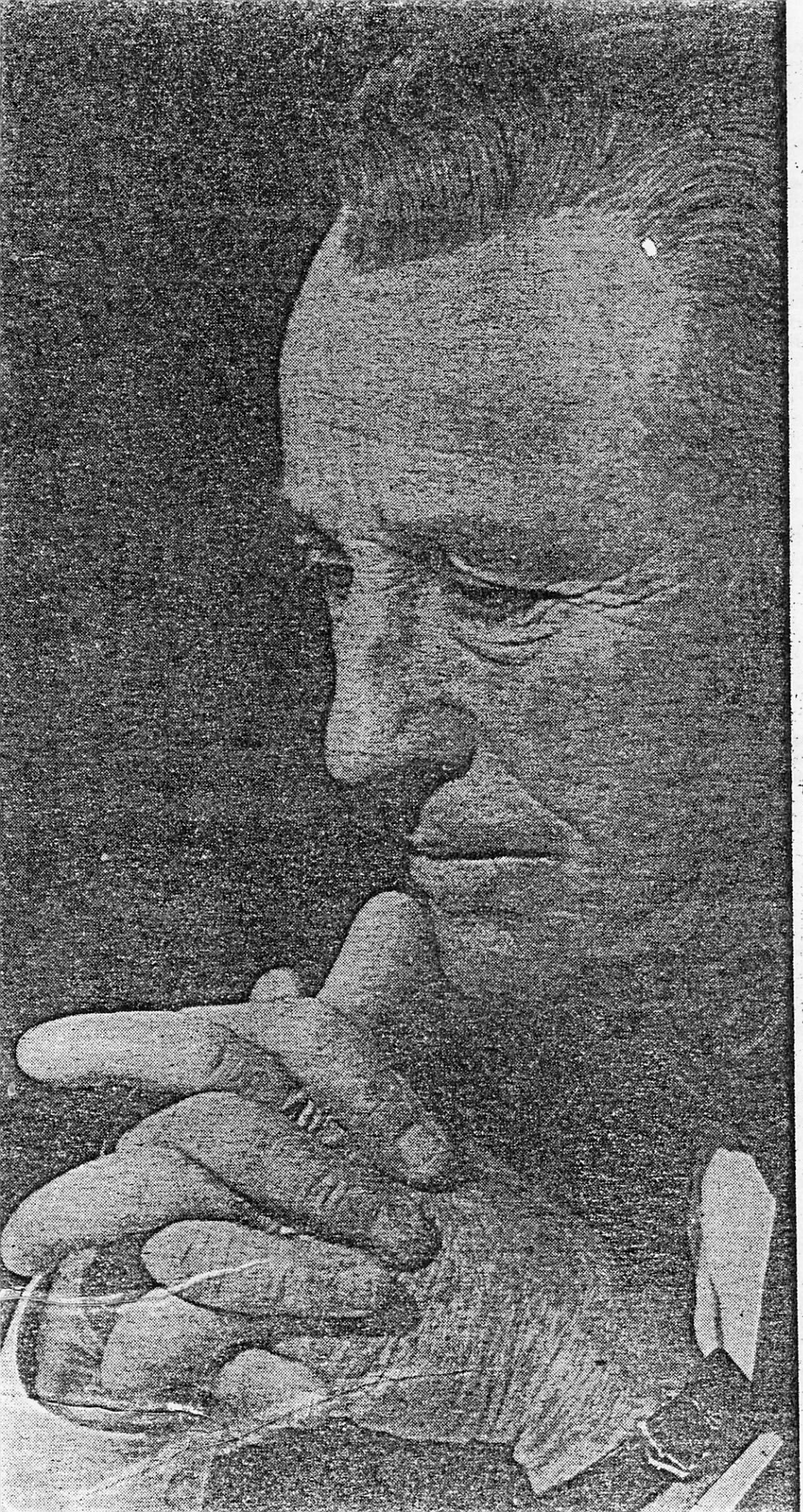
## *For a 'lazy noodnik' of 72, Bing Crosby keeps pretty busy*

**By Al Cohn**

Bing Crosby, resplendent in blazer and bow tie, walked into the midtown Manhattan restaurant looking almost like a blue-eyed caricature of a thousand Bob Hope jokes. ("Bing is so rich that the government has to file an income tax form with *him.*")

Tanned and fit at 72, Crosby blinked at the handful of people who were staring from a respectful distance, and could have bowled them over with a soft, "Bub-bub-bub-boo." He smiled warmly instead, said hello in a mellifluous baritone, and sat down at a table with a reporter. It was late afternoon, a few days before last night's opening of "Bing Crosby on Broadway." Several of the restaurant's staff members came over. "Please, Mr. Crosby," a busboy said. "I stayed an extra three hours just to meet you." Crosby smiled and signed autographs graciously.

The claim that Crosby's two-week stand at the Uris Theater is his first New York appearance in 45 years is a magnificent bit of public-relations exaggeration. Exposure on television—through specials and old movies—would keep heads turning in his direction even if he hadn't been to Manhattan since the Depression. But he has been performing in New York regularly, if not often, over the years, just as he has kept going at a leisurely pace with one project or another internationally.



Newsday Photo by Karen Wiles

## Bing Crosby on Broadway

*Though he's rich, 72, and a self-described 'lazy noodnik,' Bing Crosby keeps a busy work schedule—including his current Broadway show. Al Cohn interviews the man, and Allan Wallach reviews the show.* *Pages 4A-5A.*

Wednesday, Dec. 8, 1976

NEWSDAY

It is true that "Bing Crosby on Broadway" is the singer's first full-fledged Broadway show in almost 45 years. Moreover, Crosby has stepped up his pace during the current holiday season. His 41st annual Christmas show, which dates back to radio, was on television last week. In the past few days he also appeared on TV talk shows and gave a special benefit performance of "Bing Crosby on Broadway" at Lincoln Center. And, of course, there's no-o-o doubt about the ever-present TV orange juice commercials.

Crosby doesn't consider this rush of activity to be any kind of comeback, even if casual observers think of Crosby precisely the way Bob Hope wants them to: the semiretired millionaire, playing golf, living the good life at any of his sprawling West Coast homes or ranches. During the following interview with Newsday, Crosby discussed the life he *does* lead, and talked in a relaxed way (except for an occasional tendency to fiddle with packets of sugar on the table) about future plans and the past.

With him during the interview was his 42-year-old wife, Kathryn, who, along with the couple's three children, Harry III, 18, Mary-Frances, 17, and Nathaniel, 15, performs in the show at the Uris. Crosby also has four sons from a marriage, which ended in the death of his first wife, Dixie Lee, in 1952.

* * *

**Q.** *You were quoted as saying that you believe the public thinks of you as "pretty much of a lazy noodnik, and I am." Really?*

**CROSBY:** I'm certainly lazy, there's no doubt about that. A noodnik means sort of a rascal, doesn't it? Or a dingbat? Would that be a good translation? Yeah. I don't know if I'm a dingbat, but I'm certainly lazy. I *do* work, but sometimes I have to drive myself to really get up enough enthusiasm to do it.

**Q.** *When was the last time you did a full show on Broadway?*

**CROSBY:** In 1932. I was 20 weeks at the Paramount then. I emceed the whole show, sang and did comedy sketches. Since then I've done several other big shows in New York in front of an audience. But I never really was on with my own show.

**Q.** *Why the sudden burst of activity? In recent years you've done TV specials and guest shots, and commercials. Now, suddenly . . .*

**CROSBY:** Well, I have been doing shows all along. My own specials and the golf show [Crosby's annual tournament, to be telecast Jan. 20-23 next year], along with a lot of guest appearances. But this [the Broadway show] is something we've been shooting at for a long time. When the children [his and Kathryn's] were 5 and 6 years old, we used to take them around the neighborhood singing carols. Later on, we'd sing the carols for the patients at a [West Coast] hospital. That gave me the idea—well, we could put a little act together, and we could go out and do charity shows. Give the kids a chance to appear in front of people, develop some poise, some *savoir faire*.

Newsday Photo by Karen Wiles

**6 *Money is . . . nice to have around. But it's not the overall thing. You want serenity.* 9**

**Q.** *You have been described as the greatest popular singer in American history, having sold more than 300 million records. Yet you've said that you've done this by stretching "a talent so thin, it's almost opaque." That sounds like a lot of work.*

**CROSBY:** It didn't seem like work, though. I was lucky enough to come in contact with some of the greatest musicians, before and after the [Paul] Whiteman era [the 1920s and '30s], people like Bix Beiderbecke, Frankie Trumbauer, Artie Shaw, Jimmy and Tommy Dorsey, Glenn Miller. I had something to do with every great bandleader. Now, gee, that's not work, really, because I was with my idols. I'd have done it for nothin'. I didn't care if they paid any money or not. If I had enough money to get a room, I was tickled to death.

**Q.** *What about your work in movies?*

**CROSBY:** Now, when you get into the films later, and there was color and talking pictures, and they didn't know what they were doin', it got tedious. Sometimes it took us a week to do a song. I saw Fred Astaire do a famous dance scene, some old movie where he was throwing firecrackers to accentuate the beat. I saw him do this routine 48 times. For a 6-minute routine. Took three days! Now they can make a

feature film for television in two weeks. That's pretty good! Then again, things are so fast today that you'd better know your lines. There are no retakes. They go right to the next scene, and you're gonna look lousy.

**Q.** *Would you ever consider another dramatic film role, like the drunken performer you played in "The Country Girl" [1955]?*

**CROSBY:** Sure, if I were the right age for it. I don't get many scripts now because, you know, I find television doesn't take so much time, and you can reach a lot more people. And I'm hard to cast. They offered me a part in this new movie, "Two-Minute Warning." To be a hobo or something, just a cameo. But the script was so dirty! I couldn't appear in a thing like that. Good little role. But just ahead of my appearance, I'm tellin' you, there was an orgy goin' on. I'd like to have done the role, but not in that movie.

**Q.** *You've always been conscious of your family image.*

**CROSBY:** Just a personal conviction. I don't see any sense in that. I'm against censorship—except for children. I don't think children are ready to see these things. They should learn about them gradually. From their parents. But not hear it from a bunch of other kids, and they're all snickering and leering, and having a prurient kick out of it. I just think it's wrong.

**Q.** *Would you say that your movies, in which you played priests ["Going My Way," for which he won an Academy Award, and "The Bells of St. Mary's," both made in the mid-1940s], had an impact in the changing image of the priesthood?*

**CROSBY:** You know, when "Going My Way" was first released, it couldn't play any Latin-American countries for several years because the priest [his role] wore a sweatshirt and a baseball cap. To them, that was absolutely sacrilegious. But as for my own impact on the priest being a human being, well, I think it was coming anyhow. I was just kind of part of that movement.

**Q.** *What do you think is the key to the immense popularity of your recording of "White Christmas"?*

**CROSBY:** Irving Berlin wrote that for me, for a movie I did called "Holiday Inn." It was during the early part of World War II. "White Christmas" was done at a piano, alone. My girl in the film had just broken off with me. I was sitting there ruminating. And I sang "White Christmas," with a little violin accompaniment which was put in later. Nobody had any idea it was going to become a big standard song. I thought it was very pretty. I didn't realize where it was goin'. But I guess the big thing was nostalgia. And it was during the war. It was so poignant. Everybody was away from home. And everybody could relate to it one way or another. They still do. I remember singing it overseas, in hospitals or rest and recreation centers up around the front [during World War II], and I hated to sing it. But they'd holler for it, and I'd sing it, and they'd all start crying. *I'd* start crying. Everybody would be sobbing. Because these guys are 3,000 miles away, and they don't know where they're goin' the next day. Into action, probably. Guys who'd had half a leg shot off would thank me for singing that song. Whoo. Thanks for what.

Newsday Photo by Karen Wiles

**6**

***I had something to do with every great bandleader. Now, gee, that's not work, really.***

**9**

**Q.** *Your image is that of being relaxed. Do you ever get uptight?*

**CROSBY:** You mean angry? Or nervous? I think I'm very relaxed. Sometimes with the children I may build up a little head of steam. But never any explosion or anything like that. I never yell at them. But I will someday. If they don't stay in line. *[Smiles.]* I don't think I get uptight. I used to get mad on the golf course. Hit a bad shot in an important place. I might stamp around a little. I don't do that anymore, either. I've mellowed.

**Q.** *You've acknowledged that you are a millionaire. Is money the key to your security, or were you always basically relaxed?*

**CROSBY:** No, I think money is very comfortable. It's nice to have around. You get a lot of things you otherwise wouldn't achieve. But it's not the overall thing. You want serenity. Probably, you can achieve it by having a goal and reaching it. I think some of our young people don't have those goals—don't have any goals. So how are they going to be serene, you know?

**Q.** *How would you advise people who are under great pressure?*

**CROSBY:** Well, I would recommend that they get a genuine interest in something that's recreational, that's pleasant, that's fun. That'll

Newsday Photo by Karen Wiles

**"Every youngster should develop something to do . . . So many young people are aimless now."**

# Bing Crosby at 72: Still going his way

—*Continued from Page 5A*

get their mind off this pressure, like golf does for me. If a person is so absorbed in something that it becomes an obsession, it dominates them and they get tense. I think every youngster should develop something to do and enjoy. But it seems to me so many of our young people are aimless now. They go to college just because their parents want them to.

**Q.** *What about your own children?*

**CROSBY:** Oh, they're oriented—their mother [Kathryn] is into music and theater, and they follow her example. Harry is a dedicated musician. Mary-Frances is working very hard to become a serious actress. And Nathaniel *[chuckles]*, his goal is golf. He shot a 68 just a couple of days ago. He wants to be a golfer, and he works hard at it. Day and night. That's a great goal for a kid. If he can become a good golfer, I don't care if he ever wins a tournament. If he gets a good golf game, it'll be something that'll stand him in good stead all his life.

**Q.** *What is it that prompted you into a singing career?*

**CROSBY:** Well, we had music in the house [Crosby was born and brought up in Tacoma, Wash.]. My father played the mandolin, my mother and sisters played the piano, we all sang. It was just instinctive. Nothing else to do but pursue it.

**Q.** *Who first called you "the groaner"?*

**CROSBY:** Tommy Dorsey hung that on me. I was called "the crooner," and he said, "You don't croon; you groan."

**Q.** *Is your style of singing something that evolved, or something you developed?*

**CROSBY:** Oh, I think I'm an amalgam of all the records that my father [who worked as an accountant in a brewery] had around the house. John McCormack, Ukelele Ike, Al Jolson—I think a lot of my style is Al Jolson. Unconsciously, if you're a kid, you listen to these records, you start singin' like these people.

**Q.** *Where did your trademark, "bub-bub-bub-boo," come from?*

**CROSBY:** When I was with this little band in college. I was a drummer and I sang the vocals through a megaphone. And if I couldn't remember the words, I'd whistle, or I'd sing, "Bub-bub-boo-bub-boo . . . " Later on, they heard me do this when I made my first movie. And in one of the songs, they wrote in the "bub-bub-boo." I didn't think anybody would pick it up like that.

**Q.** *And who came up with the orange juice commercial line, "There's no-o-o doubt about it"?*

**CROSBY:** I was given the line to read straight. But I didn't want to say that. So I thought I'd clown it a little. Y'know.

**Q.** *What about the plans for your new "Road" movie? ["The Road to Tomorrow," which would be the first Hope-Crosby-Dorothy Lamour "Road" film since 1962.] I interviewed Bob Hope several years ago and he . . .*

**CROSBY** *[smiling]*: What'd he say?

**Q.** *He said it was in the works.*

**CROSBY:** Well, a synopsis was drawn up. And it was fairly good, we both thought. But Bob and I felt that it needed some lunacy, some idiocy, like Marty Feldman or, who is it, Mel Brooks? That kind of stuff. And the writer took it back and started to work on it. You know, it's hard to do a picture with us because we used to fight over the leading lady, and we're gettin' a little old for that kind of a caper now.

**Q.** *Ohhh. Come on . . .*

**CROSBY** *[laughing]*: Yeah! That's very encouraging, Al.

**KATHY CROSBY** *[listening in]*: Hear, hear! Now they can sit still and have the leading lady chase them! /II

# Bing Returns

BRIDGEPORT POST - DECEMBER 9, 1976.
BRIDGEPORT, CONN.

Bing Crosby is back playing before live audiences. And, we think it is simply swell. This man may well be the greatest American entertainer in history.

At age 72 he is doing benefit shows for worthy causes in various parts of the country. A dollar would not lure the native of Spokane away from his life of leisure.

The young people know him only by way of old movies shown on television screens, because most of he Crosby movies were made decades ago.

In his lighter "flicks" Bing teamed up with Bob Hope and Dorothy Lamour in a series of "road" epics. The plots were thin, but the antics were zany. Somehow Bing always wound up with the lady, and Mr. Hope was left empty handed.

Americans loved it, because in those days life was simpler. People could scrape together enough nickels and pennies to buy a movie ticket, though the pantry was bare.

During World War II, he made a movie which is genuine Americana—"Going My Way." He played the part of a Roman Catholic priest who had been assigned to replace the pastor of a church whose income was dwindling. Bing never told Barry Fitzgerald that in truth he (Father O'Malley) was the boss.

This movie won scores of awards and it set Mr. Crosby off from and above the crowd. He was more than a song and dance man with a quick quip. He was an actor who did not have to take a back seat to anyone.

We welcome back this living legend, the crooner who need only hum "White Christmas" to bring tears to the eyes of millions, especially people who first heard that Irving Berlin masterpiece during World War II when a dark cloud with a Nazi insignia on it hung over much of the world.

Trying to explain his success to a reporter in New York, Bing said that in front of an audience he always plays the same role—that of Bing Crosby.

So we say again, welcome back Bing.

And please leave the golf courses and trout streams more often. Just having you around for a spell makes middle-agers and old folks feel good.

## Liked Editorial On Bing Crosby

To the Editor:

As a long-time admirer and past fan club president, I want to praise The Post for the editorial about Bing Crosby.

I had seen Bing in person a few times, but recently I attended his concert in New York City. I'm still on Cloud 9, and can't believe this happened. He looked wonderful and his singing was in top form.

As I said in a note I wrote him, "After you sang the last song, and everybody stood up and applauded, I felt so proud to see the others felt as I have for the past 30 years."

Rena Albanesi

DECEMBER 20, 1976

Edward Pacocha: "Just a line to let you know that I attended the "Bing on Broadway" show at the Uris Theater last night. I approached the show rather apprehensively--as most of the critical reviews had been less than kind to all but Bing and Bushkin. They both received accolades from all--Clooney from most--but a lot of criticism was heaped at Bing's family as being somewhat less than professional--and the show's staging being somewhat lacking in directorial effort. I caught the show on a rainy Sunday in New York when the audience was about 4/5 capacity--I was told by the ticket vendor that Bing played to capacity the previous night. The audience I was part of clambored to full attention after Bing's rendition of "That's What Life Is All About"and bent a rhythmic chant shouting "more--more" but Bing thanked them for being a great audience and begged off saying he had a police escort outside ready to transport him to annther commitment. Overheard by me from the surrounding throng was--"he sounds as good as he ever did'--'Gee I saw Sinatra perform just weeks past and Bing sounds better by far'--'that Bushkin guy's fantastic'--'isn't Bing's family lovely--'I thought Rosie was superb'--and the Crosby family a delight'--'can you imagine him singing so good for all the time he was on stage?' As for myself, I thought both Bing and the Joe Bushkin jazz quartet were superb--far better than I thought they'd be--Clooney and the Crosby clan a pure delight--and even Ted Rogers the British comedian entertaining. On the whole well worth the $20 admission price. Incidentally, Rogers drew a bit of criticism from the critics for a few of his satiric jabs at wellknown personalities--I personally saw no affront in his jibes."

# Bing Crosby Brings Back the Past

By MARTIN GOTTFRIED

"BING CROSBY on Broadway." The Uris Theater program doesn't even bother with his name. The outline of a face, a pipe, a hat. No more is necessary.

In these days of superstars by the dozen, one tends to lose perspective on the enormity and duration of the Bing Crosby career. We buy living legends cheaply. Elvis Presley, the Beatles, Mick Jagger, Elton John. Crosby has survived the swirling social changes of the past 50 years. He has transcended show business. He is part of the national identity.

At 72 he's no kid, but he isn't doddering; yet the man seems to go back to the contemporary world's childhood. It's because in a real way he does.

It is striking, I think, that Bing Crosby has not been a part of the nostalgia phenomenon. It is because of the values he implied, the way of life he represented. Though he was never specifically political, one sensed a reactionary profile, the hardnosed Americanism of Bob Hope and John Wayne. This made Crosby not much fun to be nostalgic about, even though nobody was more '40s than he.

* * *

Crosby was 78-rpm records and WW II and black-and-white movies and radio programs. He was the Andrews Sisters and Connie Boswell and John Scott Trotter and duets with Johnny Mercer. Crosby was "Road" movies, whistling, pipe smoking and hats. He was the America whose blacks knew their place; he was the America of national pride because we were the good guys and if you didn't believe it we would bomb you into believing it. He was the America that was easy to put your finger on because we all bought Norman Rockwell's pretty picture of a homogenized, white Protestant, rural nation.

That country was our country, we believed it as we collected scrap metal, learned to identify Stukas and Messerschmitts and sang "White Christmas" even if we were Jewish kids in slushy Brooklyn.

In my youth, Frank Sinatra was our generation's challenge to Crosby much as Gene Kelly was to Astaire. Crosby was old and represented old times and old timers. Sinatra was young and peppy, the rebel with long hair, things don't change. Crosby's voice was rich and deep, therefore corny. Sinatra's wasn't nearly as good and we liked it that way.

'30s '40s '60s '70s

*Crosby is still here, evidence that our past really happened.*

Crosby was a family man and all the movie magazines knew he was rough on his kids, made them work on the farm and gave them chintzy allowances. Sinatra ran off with Ava Gardner. That was more like it for us wise guys.

As surely as the '40s became the '50s, Sinatra's replacement of Crosby as America's top singer represented a change in American life, our triumph.

There were other singers — Como and Haymes and Nat Cole and even Gordon MacRae; there were girl singers too — Dinah Shore, Jo Stafford, Peggy Lee.

But baritones were the giants in pop music. Kate Smith's descent was not as striking as Crosby's and his continued popularity in the movies was not as significant as his decline in popular music. Hollywood always represented the establishment. Sinatra, "The Voice," was the voice of the people. The way of life that Crosby represented had ended with WW II.

With the war's end and the economy humming, America was free to be irresponsible and self-indulgent. Starved for cars, houses, things to buy, the country spent as it would probably never spend again. This was the gaudy, hustling America of Las Vegas and Sinatra was more appropriate to it than Crosby. The younger, flashier crooner was modern. The older, patriotic one was obsolete.

You don't have to over-intellectualize to draw a sociological parallel with Sinatra's transcendance of Crosby. The night club mentality that Sinatra represented went with America's materialism, fintailed Cadillacs, double-breasted suits, the wet look. Crosby had been moral, patriotic, outdoors — all marriage, home and family. A Roosevelt-Truman kind of American. Now the country was weary of restrictions. Sinatra was hedonistic, pragmatic, indoors. The traditionalist, authoritarian Crosby had

been publicly puritanical, Sinatra a public profligate and America was beginning to admit that sex existed.

There came a day when Sinatra and Crosby met head on, a monster battle of the crooners. The setting was the movie, "High Society." Who would muscle the other off screen?

"High Society" was an adaptation of Philip Barry's "The Philadelphia Story" and for openers Crosby got the role of Dexter Haven, the socialite who wins Tracy Lord (Grace Kelly). Sinatra was to play Mike, the journalist who romances her but loses. So Crosby gets the Cary Grant part and the girl. Even still, we were so sure of Sinatra we thought he could out-perform the Groaner even while losing the girl.

It wasn't even close. Crosby outwitted and outclassed Sinatra, hung him out to dry. For one thing, he got the best of the movie's Cole Porter score—the hit in "True Love," the best song in "Samantha," even the duet with Louis Armstrong. All Sinatra got was the warmed over Porter of "You're Sensational." For another thing, Crosby was superior and condescending through the whole movie and Sinatra never even knew it.

This wrap-up of Sinatra by Crosby crystallized in "Did You Evah?" Porter had dug up the number

Richard Pearson: "I just saw Bing on Broadway last Saturday (Dec. 11) He was fantastic. What a show. I just can't believe the energy that man has. He truly must be one of the greatest American entertainers of all time."

NEW YORK POST, SATURDAY, DECEMBER 11, 1976

# Crosby Brings Back the Past

*Continued from Page 22*

from "DuBarry Was a Lady" and it would have seemed an even-Steven duet for the two stars. It was promoted as the movie's main attraction, Sinatra and Crosby singing together. It couldn't have more neatly fit into Crosby's plot and everyone knew it was a plot.

Sinatra, poor devil, was lured into believing he was a co-star when he was actually a set-up. He seemed beside himself with gratitude, sharing the duet, and he looked like the arriviste he was. Gauche. There was no way a veteran like Crosby would have shared center stage. He knew every move, every trick of holding stage, remembered it all from vaudeville. Sinatra, a band singer, could hardly cope with an old professional.

You had to hand it to Crosby. Like him or not he was the champion, the class. You might as well try and beat the Yankees.

* * *

It was sad, then, odd and significant that his supreme confidence as the industrialist of performers, the lofty aristocrat, finally proved his undoing at the Uris Theater.

This 12-performance engagement was to be the culmination of a final, international, triumphant tour marking his golden anniversary as an entertainer. On Tuesday's opening night, he was in superb voice, his range cut short at the high end but so rich and true at the low he could almost be classified as a bass.

* * *

For two hours, including the intermission, he gave most of the time to Rosemary Clooney for a few songs; to Ted Rogers; a common and occasionally crass English comic; and to Joey Bushkin, a first-rate pop pianist who didn't know his place and seemed to fancy himself a personality. Crosby also allowed his family to entertain, a terrible mistake. Nobody came to see them. It is less than something to watch Kathryn Crosby or her daughter do an interpretive dance.

Finally, Crosby sang his songs. This was what everyone had come for: "I Surrender Dear," "Don't Fence Me In," "Pennies From Heaven," "Just One More Chance," "Moonlight Becomes You," "I'll Be Seeing You." America's past was rushing by. "Accentuate the Positive," "South of the Border," "San Fernando Valley," "Blue Skies." One was back beside a childhood radio, listening to "Your Hit Parade" or "The Kraft Music Hall." The audience, unasked, sang along. "You Are My Sunshine," the past recaptured.

It was difficult to believe that the voice, so familiar, the sincerity, the whistling were coming live and unmistakeably from that face so long familiar; from a man so surprisingly short; from a long ago past that was eerily embodied in someone still here, someone who actually existed after a lifetime of reproduction on short-playing records and small-screen movies, the media of the past.

But the show was amateurish and listless, the auditorium only three-quarters filled. Crosby, so superior and aristocratic, had not let any money be spent on advertising so that everything would go to charity; had insisted that every opening night ticket be paid for. He was, after all, the king. His presence, his songs should have been enough.

* * *

They weren't. The years of arrogance took their toll. Crosby never deigned to work live during all the years of his awesome success. No vaudeville, no night clubs. He had become a distant figure — mythic I believe, but unappreciated as that, or even as a singer, by most who might buy tickets. Now he needed promotion just like everyone else.

Yet, when he sang "White Christmas" at last, Tuesday night, the audience was hushed. There was no singalong. This wasn't just another popular song associated with a popular singer. The song and the singer are tied up with the past of anyone over 30. They don't merely recall a moment or a period, but an entire era, a way of life. Bing Crosby singing "White Christmas" in person is the closest we'll ever get to a time machine. This is your life. The hush in the theater was awe at being hurtled back to so long ago.

* * *

Nor was it only a return to a time or place. It was a return to a way of living, a way of thinking, a trust in America, in simple values, in the givens of existence. The Roosevelt-Truman years were there again, America snuggling down with Christmas trees. Simple—simplified but simple. Seeing Crosby up there, so elite he could wear loafers with a tuxedo that didn't fit quite right, and wasn't show business fashionable, one knew he still believed it all. His act and everything wrong with it was proof of that for it betrayed blind, absolute belief in a system, Crosby's system, which was how we and things were; which can never work again.

Now it is all anachronism, yet he is still here, evidence that our past really happened. A truly great singer of songs, a master of his profession, show business royalty, Bing Crosby is the America that was.

THE NEW YORK TIMES, SUNDAY, DECEMBER 5, 1976

"What established Crosby as the most influential transitional figure in American popular singing was his identification with jazz and oratorical approach."

# A Bel Canto Baritone Named Bing Crosby

By HENRY PLEASANTS

It's easy to say, it has often been said, and it's true, that there is not a popular singer today who does not owe something to Bing Crosby. Not a popular singer over 30, anyway. Younger singers owe more to Elvis Presley and the black blues, rhythm-and-blues and gospel singers of the 50's and 60's.

But merely noting that other singers owe Crosby a lot tells us little about the creditor, or about how he came by his vocal pile. Bing Crosby did not emerge from the Rhythm Boys and the Paul Whiteman Orchestra 50-odd years ago singing as he sings today and as he will no doubt sing during his three-week engagement at the Uris Theater beginning on Tuesday.

*Henry Pleasants writes frequently about popular, jazz and classical singers.*

Nor do we learn much from his most recent records (United Artists), made in London in the summer of 1975 when he was, by his own reckoning, 71, astonishing and delightful as they are for a man of that age —or, for that matter, of any age. Time has lowered his effective range by about a major third, but in that new range the voice is not only unblemished; it is, to my ears, the richer and warmer for it.

To discover and appreciate what Crosby has meant to the singers—male and female —who came after him, you have to begin by going back half a century and try to discover what older singers—and instruments —meant to him. You have to go back to the records he made with the Rhythm Boys and to the records of the early years in Hollywood and on radio, and listen to the echoes of his contemporaries—most notably Al Jolson, Mildred Bailey, Ethel Waters and—a bit later—Louis Armstrong. You also note the echoes you hear rarely, or not at all, of such older or near contemporaries as Whispering Jack Smith, Gene Austin, Little Jack Little and Rudy Vallee. The distinction is obvious —and significant.

If Crosby was carelessly categorized in those days as a crooner, it can only be because the term was applied generically to male singers who had perceived correctly

*Continued on Page 18*

the implications of the microphone and electronic amplification, and had modified their vocalism accordingly. Crosby may have picked up some of his exemplary enunciation from the true crooners of the late 20's. He may owe to them his way of singing *to* you instead of *at* you, of seeming to be talking on the melody. But he was not of their musical ilk. What distinguished him from them, and what would eventually establish him as the most important and the most influential transitional figure in the history of American popular singing was his identification with jazz, his predilection for an oratorical approach to song now generally recognized as Afro-American.

There had been some of this in the work of such white singers as Al Jolson and Sophie Tucker, and a lot of it in the singing of those black female entertainers—now known collectively as "the cake-walking babies"—who were emulating the white headliners of the time. But it was impossible then for a singer working too close to jazz to prosper in the mainstream of American popular music. That kind of singing rhythm and insinuating phrase was felt to be primitive, coarse, atavistic. Bing Crosby was destined to be the filter through which this Afro-American approach to song would be made palatable to a general American and international public.

He had begun in jazz, as drummer

**'The octave B flat to B flat in Crosby's voice is one of the loveliest I have heard in 50 years of listening to baritones.'**

with a Dixieland group at Gonzaga High School in Spokane. He was drummer and vocalist with an outfit called the Musicaladers at Gonzaga University. Then came the partnership with Al Rinker (Mildred Bailey's brother) which, with Harry Barris, would become the Rhythm Boys. Finally, there was Whiteman and the intimate association with Whiteman's young jazzmen: Bix Beiderbecke, Eddie Lang and Frankie Trumbauer.

Whiteman records featuring the Rhythm Boys reveal a far jazzier Crosby—even given to precocious scatting—than we hear on the records he made in the early 30's after leaving the Rhythm Boys to go out on his own. The octave B flat to B flat in Crosby's voice at that time is, to my ears, one of the loveliest I have heard in 50 years of listening to baritones both classical and popular. It dropped conspicuously in later years. Since the mid-1950's, Bing has been more comfortable in a bass range while maintaining a baritone quality, with the best octave being G to G or F to F. In a recording he made of "Dardanella" with Louis Armstrong in 1960, he attacks lightly and easily on a low E-flat. This is lower than most opera basses care to venture, and then tend to sound as if they were in the cellar when they get there.

Crosby is right when he says that he has very little voice. He is wrong in assuming that what voice he has is ordinary. The error is not surprising to those acquainted with his early records. They show him to have been either slow in appreciating what was best in his voice or reluctant to acknowledge that what was best was all there was. For years he persisted in carrying a lot of voice up to E flat, E, F and even an occasional F sharp. It was always a precarious endeavor, not just because, as he says, he often barely made it but, more importantly, because his voice then lost its characteristic timbre. Above the B flat it took on a tenor quality. The sound, even when the notes were securely landed, was unexceptional.

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He found a way around the difficulty quite early on, but seems to have regarded it as an alternative rather than a solution. By moving into head voice, or a mixed chest and head resonance, and a lower area of the scale than previous baritones had done, he was able to sustain a characteristic sound into the upper areas of his range. He had to sacrifice volume, forcefulness and intensity to do it, and he had to ease off in the middle in order to preserve an even scale. This was a sacrifice baritones of his generation were reluctant to make. It implied a loss of virility, a shying away from the challenges of the big climaxes, an easy way out.

This may seem irrelevant to generations conditioned by the singing of popular baritones who came after Crosby and profited by his example. But it must be remembered that in the early days of his career the distinction between popular singers and classical singers was not so clearly drawn as it is today. John McCormack, at that time, was a popular singer. Some of the songs that Crosby was singing in the 30's were also sung by Lawrence Tibbett, John Charles Thomas, Nelson Eddy and other opera baritones, all of whom rejoiced in ringing high F's, F sharps and G's. Crosby did not have them.

What he may not have understood at that time, although he seems to have reacted to it instinctively, was that, with radio, phonograph and soundtrack supplementing and even supplanting public performance, and with amplification available when public performance was required, a singer no longer needed them. Opera singers needed them, to be sure. They still do, because they sing the same old opera repertory, unamplified, in the same old amphitheatrical opera houses. For any other singer, unencumbered by a stagnant and aging repertory, or by 19th-century concepts of vocalism conditioned by the requirements of that repertory, the arrival of radio and the public-address system had opened the way to, had indeed demanded, a less forceful, more intimate, more natural kind of vocal production and vocal communication.

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Marguerite Haymes, mother of the baritone Dick Haymes, and an extraordinarily perceptive vocal coach, described this manner of production and communication in a book, "The Haymes Way" (1945), as "that 'in the room' intimacy, the sort of intimacy that is typical of Crosby—you talk on sound, singing the melody very softly. It means that you sing as though you were speaking." Roland Dick, a radio announcer of that time, used to say that Crosby "sounds as if he were leaning over the piano in your own parlor singing to you." Similarly, Charles Henderson, in "How to Sing for Money," wrote of Crosby that "You get the feeling that he's letting you in on something very important to you, something he wants to tell you about, now that you and he are alone together." Henderson coined the term "phonogenic" to describe Crosby's voice. He might have coined "microgenic" too.

The Jolson influence has been overlooked in most assessments of Crosby's early vocal style, probably because critics, and particularly the jazz critics, do not listen to Jolson records if they can help it, and they expel the experience from their memory as quickly as possible when they do. One who has listened attentively to Jolson, however, will recognize the stylistic source of Crosby's slurring, his whistling, his occasional ventures into song-speech. They will also recognize, probably not without distaste, the Jolsonesque nasality of the diphthongs in such words as way, may, mine, divine, etc. Crosby, on his early records, sounds most like Jolson, and least like Crosby, when he carries a full voice into the upper part of his range.

The Jolson example was no help to him in belting out the high ones, and it marred many of his recordings. But for the rest, Crosby simply took what Jolson had done and did it more tastefully. Or he transformed it in his own image, not always so tastefully. His slurring, for example, is more appropriate, more expressive, more varied and more musical than Jolson's, reflecting a jazz as well as Jolsonesque stylistic origin. He overdid it from time to time and has had to live with the "groaner" label as a consequence. But it was an important factor in his getting away from the lyrical inhibitions of precise intonation on prescribed pitches.

To the slurs he added (although he could probably not have identified or defined) the mordent, which became an early hallmark of his singing. A mordent is simply the introdution of an unscheduled short note adjacent to the note of destination. The additional note may be the note above or the note below. Crosby's mordents were light and fast, and they produced that effect of a slight catch, or choke, or sob which was to remain one of the most attractive of his vocal devices. Initially he used only the upper mordent. In later years he added the lower, articulating it more slowly and very effectively.

Compared with singers who came after him, notably Sinatra, Ella Fitzgerald and Sarah Vaughan, Crosby's embellishments and his melodic and rhythmic deviations are modest. They were, initially, tentative. One hears in the early records four measures here, four measures there, which forecast the master phraser of the future. In the next measures of the same song he can sound pretty square. He was clearly, if probably unwittingly, working toward that articulation of text and tune, independent of prescribed pitches, note values and bar lines, that now distinguishes the best of American popular singing from any previous vocal conventions in Western music.

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He was also working toward a similar innovative concept of vocal prodfiction. He sought melodic and rhythmic liberation in order to sing more intimately, more conversationally. In this he was guided, as Jolson had been guided before him, by the Afro-American—and Jewish—oral, or oratorical, concept of song. Crosby's most original contribution was the lowering of the voice, not so much in pitch as in intensity, to a conversational level.

None of all this fits, of course, with the image Crosby himself has endorsed of an ordinary Joe with an ordinary voice who had a bit of luck, doing no more than most men do in the shower. "It's my hunch," he once said, "that most men think that if they had gotten the breaks I've had, they could have done just as well. I don't doubt that there's a lot of truth in that."

I doubt it utterly. What Crosby has to say about his singing elsewhere in his autobiography, "Call Me Lucky," reveals a conscientious and perceptive student of his own and others' work. Art, according to the old axiom, is that which disguises art. The art of Bing Crosby has been—and still is—a glorious and delightful illustration of that axiom. ■

George Reillo: "Concerning the concert, I caught the closing last night and I was thrilled by the ovation Bing received. Earl Wilson mentioned that Bing received 10 standing ovations which he indeed did. What a performer! The only sad aspect of the engagement for me was that I was unable to gain admittance backstage and meet Bing and family. Did have the pleasure to meet and chat with Alan Fisher outside the stage door. Incidentally, Walter Cronkite was backstage last night and I understand many celebrities were in attendance right throughout the engagement. I was unfortunate enough to arrive late at City Hall last Wednesday and thus missed Bing singing 'White Christmas' on the steps. I did, however, see the newscast that evening and Bing was in fine form. The organist started on a somewhat higher note than Bing is accustomed to and Bing sang: 'I think you've got me a little high.' Also, to the enjoyment of the fans, Bing sang: 'To see sleighbells in the snow,' at which point he said jokingly: 'You don't see sleighbells, you hear them!' All in all, the New York engagement was a period of joy for all New Yorkers, with so many warm notes appearing in the papers concerning Bing's munificence. Believe me, he will be sorely missed here in the weeks to come. A great deal of the fun for me in seeing the shows was speaking to and mingling with the other fans particularly outside the stage door. It was as if Bing had singlehandedly brought out the spirit of Christmas in New York. And I was so glad to hear comments like those of one gentleman who said that he'd seen Sinatra a month ago and that there was no comparison between Sinatra an this man. To which another fan replied "That was always my opinion.'"

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**TOP OF THE WORLD:** Bing Crosby has turned New York into a winter festival with his terrific family show and his genial presence everywhere. I saw him exiting Quo Vadis the other day looking younger than springtime.

One night he was at Windows on the World for dinner with the whole family. Bing sang "Happy Holidays" to the hat-check kids as he arrived and then when he got in the elevator to leave, treated everybody to "Off We Go Into The Wild Blue Yonder."

Liz Smith
Daily News
Dec. 10, 1976

NEWSDAY, WEDNESDAY, DECEMBER 8, 1976

# IN REVIEW

## *Still Bing—and that's enough*

**By Allan Wallach**

He went off on the roads to Singapore, Morocco, Utopia and possibly a few others in his time. Last night, Bing Crosby finally made it back to the fabled road called Broadway.

With "Bing Crosby on Broadway," at the Uris Theatre through Dec. 19, the singer is headlining a show on the big street for the first time since an engagement at the old Paramount in 1931. And after all these years, what's left to say about him? To review him is as presumptuous as reviewing the Grand Canyon, Yellowstone Park or any of America's other grand old institutions.

At 72, Crosby is demonstrating once again why he is probably the most influential singer of popular songs we've had. His voice is deeper and mellower now, but essentially he is the same singer he has been through the years—on all those records, in the "road" movies with Bob Hope, on radio's old "Kraft Music Hall," with the blue of the night meeting the gold of the day once a week. His impeccable phrasing has not deserted him, nor the quality which I think sets him apart from most of the others, his marvelous feeling for a lyric. And he is still so relaxed he brings to mind again all the old-shoe metaphors writers used to trot out so regularly.

"Bing Crosby on Broadway," directed by Robert Sidney, is essentially the same show Crosby performed at London's Palladium and a number of other theaters at home and abroad. It's very much a family affair, with his wife, Kathryn Crosby, and their three children, Harry Crosby III, 18, Mary-Frances Crosby, 17, and Nathaniel Crosby, 15, joining in a song or performing a guitar solo (Harry) or a dance (Kathryn and Mary-Frances). It's all so warm and unpretentious that it doesn't really matter that the kids haven't inherited the old man's singing talents, or that the dancing is not really on a Broadway level.

The show also features Rosemary Clooney, back on a New York stage after a long absence. She joins with Bing for one duet, then sings a few solos in a pleasant voice that has a somewhat smokier quality than I remember from her records. Joe Bushkin and his fine jazz quartet have a segment of their own, as does a British comedian named Ted Rogers, who tells fairly routine jokes on a wide assortment of subjects.

But it's Bing, of course, that the people have come to see, and he doesn't disappoint them. Looking remarkably young and trim, he sings some 50 songs dating back to a number called "Mary Lou" that he performed when he first walked out on a stage 50 years ago. With the onstage Billy Byers Orchestra providing the lush accompaniment, he touches base with some recent popular songs. When he sings something as classy as Stephen Sondheim's "Send in the Clowns," his phrasing and loving attention to the lyrics make the song his own.

The evening's highlight comes at the end when, accompanied by the Joe Bushkin Quartet, Crosby rambles effortlessly through a long medley of what he calls his "old chestnuts." At times the audience sings along, just as many people undoubtedly do at home to his records. As he has pointed out, everyone thinks he can sing like Bing Crosby. His Broadway show is just a little added proof that no one really does. /m

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Philip Gelormine Jr.: "Last December I had the pleasure of seeing live and in person Mr. Bing Crosby at the Uris Theatre in New York. Although I am only 25 and the youngest person I saw in the audience that night, I can honestly tell you that I was overwhelmed at the man's ability to entertain and the strength and beauty of his voice at, I believe, 72. I subsequently met him at the stage door four different occasions and a nicer man you will not find anywhere. Why, he stood and signed autographs in the biting cold for minutes when performers with half his experience refuse to sign at all. Well now I'm stocking up on all of his old material and every day I'm finding out just how great he is. I never knew he could scat like he does on some of the 30's sides he cut. All I knew all these years was 'White Christmas.'"

# Bing Crosby Helps NYC Light Tree

NEW YORK (UPI) — Bing Crosby crooned "White Christmas" Wednesday as Mayor Abraham Beame flipped a switch to light up the city's official Christmas tree.

"Bing is here to wish us a white Christmas, despite the wishes of the Sanitation Department," said Beame, who introduced the visiting singer to the crowd of some 1,000 persons as "a joyous American Christmas custom."

The tree, a 46-foot balsam fir, was shorter this year than those customarily purchased by the city. Officials blamed the fiscal crisis.

Chico (Calif.) Enterprise-Record, Thursday, Dec. 16, 1976.

N.Y. DAILY NEWS

BING EASES INTO A REHEARSAL

"To show how much I care, I wore my hair," quipped long-playing Crooner **Bing Crosby,** 72, after taking the concert stage in New York City last week. Crosby, who last appeared on Broadway in 1931, began a two-week stint with Old Friend **Rosemary Clooney,** 48. Also on the program: Wife **Kathryn,** 43, and their three teen-age children. Though his locks may be thinner, the Groaner's baritone seemed as full as ever as he traipsed through almost 50 songs in the three-hour show. Afterward Crosby reminisced about the first time he played New York in the late '20s. He and Fellow Singer Al Rinker had put together an act for the Paul Whiteman Band. "We had been a big hit on the road," recalls Bing, "but we were taken off the bill in New York because we didn't do well. Paul put us back in the band, just humming."

■

Bing takes five and relaxes with Kathryn.

THE JOE FRANKLIN TV SHOW - WOR-TV

Bing with Kathryn Crosby, Steve Mason "The Crooner" and Arthur Tracy "The Street Singer" - December 3, 1976

*Crooner* STEVE MASON and *Crooner* BING CROSBY on JOE FRANKLIN'S TV SHOW DEC. 3, 1976

Photo Credit: Steve Mason

Bing and Steve Mason

Impressions of the show by Steve Mason: "I was on Joe Franklin's show a few days ago with Bing Crosby and his wife. Bing and Joe were talking of old times and of Bing's appearances in New York. Joe showed Bing my album and Bing sang without music. He sang every song on the album, to a standing ovation of the audience and camera crew. Bing forgot a few words, so I helped with a skat of "Sweet Georgia Brown" and "Mr. Crosby and Mr. Mercer." Bing called me on camera to sing. I said I had a sore throat. Bing said "Now you will **really** sound like me as I sang with a sore throat most of the time." He asked me to sing "I Surrender Dear" and, when I finished, he asked me if I could travel. Bing was going to sing a duet with me but the show ended because Bing had to leave early for an engagement. I told him about the record for the cancer research, and he was greatly impressed. Joe got a tremendous response from phone calls and mail; he ran the show three times in the past few days. Joe thinks the highlight of the show was Bing's ad lib singing and wishes we could have done the duet."

Sincerely
Steve Mason

STEVE MASON "THE CROONER"

"Bingang" proudly salutes member Steve Mason who is a familiar and respected name on the New York nightclub scene. The following represents only a small sampling of the reports and reviews which have appeared as a result of Steve's recent comeback.

# Bronx Crooner Makes Hit With Crosby Sound

**by Pat Richardi**
**Associate Editor**

The old blues, jazz and swing music of the 1920's and 30's is making a come-back these days, and so is Steve Mason, the Bronx crooner who made his name imitating Bing Crosby.

Mason, sometimes considered Crosby's best imitator, gained fame over 30 years ago working the legendary 52nd Street night-club circuit in Manhattan, singing with the Jimmy Dorsey Band and such well-known jazz musicians as Joe Sullivan and Wild Bill Davison.

Now 55, Mason returned to show business two months ago after an extended illness, by doing back-to-back performances on Channel 9's Joe Franklin Show and at the Steak Row nightclub downtown.

**Overwhelming Response**

The response to his rich baritone voice and nostalgic style was so overwhelming that he was called back for another round of shows in October and is now booked for a return engagement at the Steak Row in mid-December.

"I don't want to be a star anymore," Mason said in a recent interview with the News. "I just love to sing, and if I can do that, I'm happy."

During his most recent nightclub appearance, the crooner recorded four old Crosby hits, which will be released this week as an extended play 45 rpm record under his own label.

Mason dedicated the record as a tribute to Crosby's 50th anniversary as a recording artist, and all the profits from its sales will go to the American Cancer Society for research.

**Native Bronxite**

Mason, whose real name is Steve Maisto, was born, raised and still lives in the Fordham section of the Bronx. He and his wife, Fran-

MUGGING WITH BING: Bronx crooner Steve Mason poses with Bing Crosby, the old "golden voice" himself, to celebrate the release of Mason's album, "The Crooner," in 1968. Mason is considered one of Crosby's best imitators.

COMING BACK SOON: Singer Steve Mason poses with television talk-show star Joe Franklin in front of the Steak Row nightclub, at 141 E. 45th St., where Mason will be appearing in mid-December. To help capture the nostalgic mood that Mason tries to create with his old ballads, they arrived for his one-night run at the club in October in a 1931 Chrysler, visible in the background.

ces, live at 2563 Decatur Ave. from which he took the name of his recording label, Decatur Records.

The Bronx crooner got his start by singing at neighborhood parties and weddings, and he soon began to appear in children's shows at the Bronx Winter Garden.

By the time he was nine, Mason was competing regularly in all the local talent shows and winning first prize almost every time. He took only second prize in the amateur show in Harlem's Apollo Theater, but even that was no mean feat in those days.

"I never had any voice training, I could just listen and then sing," Mason said. "I was what everybody called a natural."

During his high school years, the young performer did double duty, working as a singing waiter and appearing on local radio shows. He was only 15 when he made his nightclub debut in Farmingdale, L.I., but the club's owner didn't know he was underage.

**Crosby Influence**

Mason took his style and most of his songs from Crosby and Russ Columbo, another 1930's crooner. One of his biggest assets in the early days was that he knew all the Crosby songs, verse and chorus, and he says he now has a working repertoire of about 2,000 old ballads.

"I got my inspiration from Bing Crosby—he made me want to sing," Mason recalled. "The first time I heard Bing's voice on the radio, I fell in love with it."

Once, while he was still a teenager, Mason heard Crosby was in town at the Waldorf Astoria and called the star from a payphone in a local candy store. To the young man's great surprise, Crosby returned the call.

"I guess I froze—I couldn't do anything but stammer—and Crosby finally said he had to hang up because it was Sunday morning and he was on his way to church," Mason recalled.

Appalled at his lost opportunity, Mason rushed downtown and checked all the churches in the area until he located the singing star. Crosby then let his persistent young admirer sit with him during the service.

Mason did not meet his idol again until 1967, when Crosby agreed to help promote an album of his hits that Mason was releasing.

**Surprise Meeting**

Mason did, however, meet another member of the Crosby family through the good offices of the late Jimmy Dorsey.

Late one night in a downtown club, Dorsey asked Mason to sing an old Crosby song for a lady in dark glasses sitting at a rear table. When Mason was finished, the woman told him he sounded amazingly like Crosby. Then she took off her glasses—she wa Dixie Lee Crosby, Bing's wife

Mason's big break came i 1940, when he became friendl with the owner of the famed Ony Club on 52nd Street. His firs three-month engagement at th Onyx launched him on a decade long career that took him t almost every notable nightclub i New York.

When nightclub row gave way to strippers in the 1950's, h returned to the Bronx, Long Island and upstate clubs.

**Mason Records**

Mason's early recordings are now collector's item—"You just can't get them any more, even I can't," he said—but he currently has two recent albums available.

## Steve Mason Discography

### Decatur Records

DSA 1004 - The Crooner

| Side One | Side Two |
|---|---|
| I Surrender Dear | I'm A Fool to Want You |
| You Try Somebody Else | Auf Wiedersehen |
| How Long Will It Last | Rockabye Your Baby |
| You're My Everything | After You've Gone |
| Without a Word of Warning | Say It Isn't So |
| When I Lost You | Just Friends |

DSA 1005 - Crosby and Columbo

| Side One | Side Two |
|---|---|
| Just One More Chance | I Don't Know Why |
| If I Had You | April Showers |
| I Found a Million Dollar Baby | Call Me Darling |
| You Call It Madness | Ramona |
| A Good Man Is Hard to Find | Where the Blue of the Night |
| Out of Nowhere | Ballin' the Jack |

### 45 rpm singles

1A-1B I Don't Stand a Ghost of a Chance/It Isn't Fair
2A-2B Poor Butterfly/At Your Command/Sweet Georgia Brown
3A-3B Dinah/Hello Dolly
4A-4B I'm Through With Love/I'm Happy Just the Same
5A-5B A Good Man Is Hard to Find/Ballin' the Jack
6A-6B Just Friends/If I Had You
7A-7B A Good Man Is Hard to Find/If I Had You
8A-8B How Long Will It Last/Ramona
9A-9B Just One More Chance/Call Me Darling
10A-10B Without a Word of Warning/I Surrender Dear
11A-11B When I Lost You/You Try Somebody Else
14A-14B Say It Isn't So/You're My Everything
15A-15B Please/Chattanooga Shoe Shine Boy/Guilty/Sweet Georgia Brown

E.P.

DECATUR RECORDS announces the release of a 45 rpm extended play record by their popular vocalist Steve Mason. The disc, recorded by Mason at a recent nightclub engagement, is being released as Steve Mason's tribute to Bing Crosby, who is presently celebrating his 50th anniversary as a recording artist.

Steve, whose distinctive vocal abilities have earned him the title "The Crooner has said that the early singing style (in the 1930's) of Bing Crosby was a very strong influence on his own career.

Titles on the new Steve Mason disc are "Please," "Chattanooga Shoe Shine Boy," "Sweet Georgia Brown" (all originally popularized by Bing Crosby) and "Guilty" which was first sung by Russ Columbo, another notable crooner in the early 1930's.

The release of these live performance recordings adds a new element of vibrant spontaneity to Mason's already illustrious recording career.

The record may be ordered by mail @ $2.25 per copy postpaid from Decatur Records, 2563 Decatur Avenue, Bronx, New York 10458. An autographed picture of Steve and Joe Franklin will be included in each order. A portion of the proceeds from the sale of the discs will be donated toward cancer research.

October 1976

STEVE MASON "THE CROONER"

APPEARING AT STEAK ROW - 141 East 45th Street, N.Y.C.

Steve Mason, whose distinctive singing style has earned him the title of "The Crooner" made his first New York appearance of the season at Vince Maniscalco's popular Steak Row cafe/restaurant on Saturday night September 18th. His appearance brought capacity crowds to both performances on the 18th, and he has been booked to appear at Steak Row one weekend each month throughout the fall and winter season. Steve's next appearance at Steak Row will be on Saturday night, October 23rd. He will also be singing on Joe Franklin's WOR-TV program during the week prior to his appearance at Steak Row.

During the summer Mason spent his fifteenth consecutive season on the Catskill resort circuit. Appearances included the Sit 'N Bull Ranch in Warrensburg, Mike's Fireside Lounge in Glens Falls and the Hawkeye Inn, Cherway Inn and The Jolly Roger in Lake George. It is noteworthy that a large number of fans from Lake George traveled to New York City to attend Steve's first performance at Steak Row.

# "DO IT YOURSELF RADIO" BY BOB MACHLISS

In mid-1975, the government of Australia opened, on an experimental basis, what they chose to call an "access" radio station here in Melbourne, operating under the callsign of 3ZZ. Intended basically as an outlet for the various large ethnic groups in the community (Italian, Greek, Polish, etc), the station from the very first has operated on a system of listener-originated programmes. In fact, the entire daily output of the station is supplied by different members of the community on a voluntary basis. In addition to regular ethnic programmes, it features an hour or so of English programmes on week nights plus 4 - 5 hours on Saturday and Sunday nights. These are open to the "non-ethnic" section of the community and attract a reasonable audience.

I first thought of presenting a series on Bing shortly after the station commenced operation and jokingly suggested the idea to a friend where I work. To my surprise, he thought that it was a great idea and even volunteered to help in its preparation. So after some deliberation as to what format the series would take, we eventually settled on the "original" idea of tracing Bing's career and his influence in popular singing styles of the past fifty years.

The first show in the series of four was a fairly elaborate one hour production which we recorded at my office. (I perhaps should mention here that I work for an advertising agency and so have a considerable amount of high-quality sound equipment at my disposal.) The initial programme covered the years leading up to Bing's first broadcast and featured the voices of several office people and such tricks as over-dubbing, echo-effects, etc. The result was surprisingly listenable and drew a good response from the station. However, I soon realized that to produce a programme of this complexity every month was going to take a lot of time and effort on the part of a lot of people and so I decided to devise a simpler format for future programmes. This decision was hastened by the fact that my friend was obviously loosing enthusiasm for the idea.

So for the remaining three programmes in the series, I worked out a system of pre-taping all the musical items and linking them together with a live commentary from the studio on the night of the broadcast. This worked out just fine and the rest of the series went off without a hitch. One amusing incident that's worth relating occurred on the night of the second show. Immediately following my series was one presented by the Frank Sinatra Society. However, the engineer accidentally set up my tape again and when the announcer said "And now here's Frank Sinatra", up came Bing's voice!

The first series ended in March 1976 and at the suggestion of the station, I began work on a follow-up series. However, I obviously couldn't repeat the same format so I went hunting around for another idea which came to me when I was looking through some old copies of Ralph Harding's excellent but regrettably now departed magazine "The Crosby Collector". Borrowing the name of the magazine for the title of the show, I set to work on a series of one-hour programmes that would be pitched right at the true "Crosby collectors" of the world, at the same time making

them sufficiently broad-based to appeal to the ordinary listener as well. One of the advantages of presenting programmes on 3ZZ is that the copyright authorities don't pay too much attention to what is broadcast. That meant that I could draw from actual film soundtracks, radio shows, un-issued records, blow-up discs, etc.

The first show went to air in April, and as I write this in early December, I have presented seven shows so far. These have covered such topicsas:

i) What makes an otherwise sane person collect the records of Bing Crosby
ii) Curiosities and collectors items (such as 'Southern Medley,' 'Why do I like you', and the alternate take of the 'I positively refuse to sing' medley from "We're Not Dressing". )
iii) Bing's Radio Career (with examples ranging from 1931 to 1962)
iv) Bing's film career (with examples ranging from 1929 to 1964)
v) The Whiteman Years (a look at Bing's early records showing how his voice and style developed)
vi) Bing's 50th anniversary as a recording artist (featuring the voices of collectors from around the world saying what Bing's 50th anniversary meant to them and nominating their favourite Crosby recordings. This included your editor Pat Sullivan and treasurer Priscilla Koernig and was broadcast on October 16th)
vii) More Curiosities and Collector's Items (featuring more rare records such as the Decca St Columbian's disc, Early American, etc)

By the way, I must give thanks at this point to certain local collectors who supplemented my collection with tapes of certain of the records used in these programmes and without whom, the shows would not have been the same.

The next programme in the series (which will be ancient history I realize by the time that this article appears) is a 1½ hour Xmas day special in association with the Frank Sinatra society who will be represented by Bill Weeden. This will feature a selection of radio, TV and film soundtrack material featuring both Bing and Sinatra.

Programmeshave also been allotted to me for January, February and March and although the exact content hasn't been worked out yet, I hope to feature one on Crosby and Hope, one on the Crosby 'style' and perhaps another lot of 'curiosities and collectors items'. Certainly, with 50 years of material to draw upon, I shouldn't have too much trouble.

I enjoy preparing and presenting these programmes. Not only because it gives me a chance to share my collection with those many collectors who share my interest and affectionate regard for this great man's career, but also because it helps to expose the Crosby magic to a new and younger audience who almost certainly would not be familiar with it.

Also, presenting the programme has helped me come into contact with a great many collectors and other nice people I otherwise may never have met.

It's nice to be able to say "I owe it all to Bing".

Bob Machliss 10. 12. 76

# Even Bing thinks they're Crosby crazy

**An Adelaide couple tell of their meetings with arch crooner Bing Crosby and of their growing addiction to his evergreen 'toons'.**

*Above: Margaret and Graham Reade sift through their Crosby mementoes. They have hundreds of Bing's records.*

Ask around Camden Park, Adelaide, for the Reade family and the locals will comment: "Oh ... you mean the Crosby Kids!"

But Margaret and Graham "Crosby" don't mind. Margaret, 31, and Graham, 38, recently returned from 14 Bing Crosby concerts in San Francisco and at the London Palladium.

The Reades got hooked on Bing Crosby when they met him at a golf tournament in Monterey (USA) during a tour of California a year ago.

They rearranged their next overseas tour this year to coincide with Bing concerts, having written to him directly and to impresario, Robert Paterson.

Bing wrote to the Reades: " ... I'm amazed at the contents of your letter recently received, and at the cuttings from the Australian newspapers. I really can't believe this is authentic information but I'll have to take your word for it ..."

I met them a few hours after their house had been broken into by burglars.

The shaken Reades, fresh from a "Bing" party, rushed straight to what is called their Crosby Room. They were not concerned about the possible loss of two valuable stereos and a television set — only the possibility that some discerning Crosby fan might have ripped off their several hundred records, their scores of mementoes including programs, T-shirts and check-out tickets to concerts. Or maybe their three life size oils of Bing.

"It would have been terrible if, by any chance, Bing had called on us here and all these things were missing," said a shaken Margaret, who feels she might have triggered off a Crosby visit to Australia soon. (Commented the amazed Crosby: "These people must be crazy ... But if they think that much of me I will have to go out to Australia and sing.")

The Reades hit the bulls-eye when they were accorded a 15-minute meeting with Bing at his rented mansion in London.

"It was such a thrill," said Margaret. "We were told that Bing would be happy to see us at 10 o'clock one Wednesday morning. What an honour!

"The butler showed us into this fabulous place in Mayfair. Bing came down the staircase in yellow slacks and a blue shirt with those incredible piercing blue eyes. What a thrill. Of course he couldn't quite remember who we were — but how could you expect that with all the people he meets. When we told him he said, 'Oh yes. You're the Australians!'

"We talked to his family, who were just beaut, and after that we tried to see him backstage as often as we could."

*By Liz Hickson*

# "I got Bing Crosby into a Padded Post Bag in 4 seconds. He was really wrapped."

"I had Bing Crosby packed before you could say 'I'm dreaming of a White Christmas.'

I simply dropped him into a Padded Post Bag.

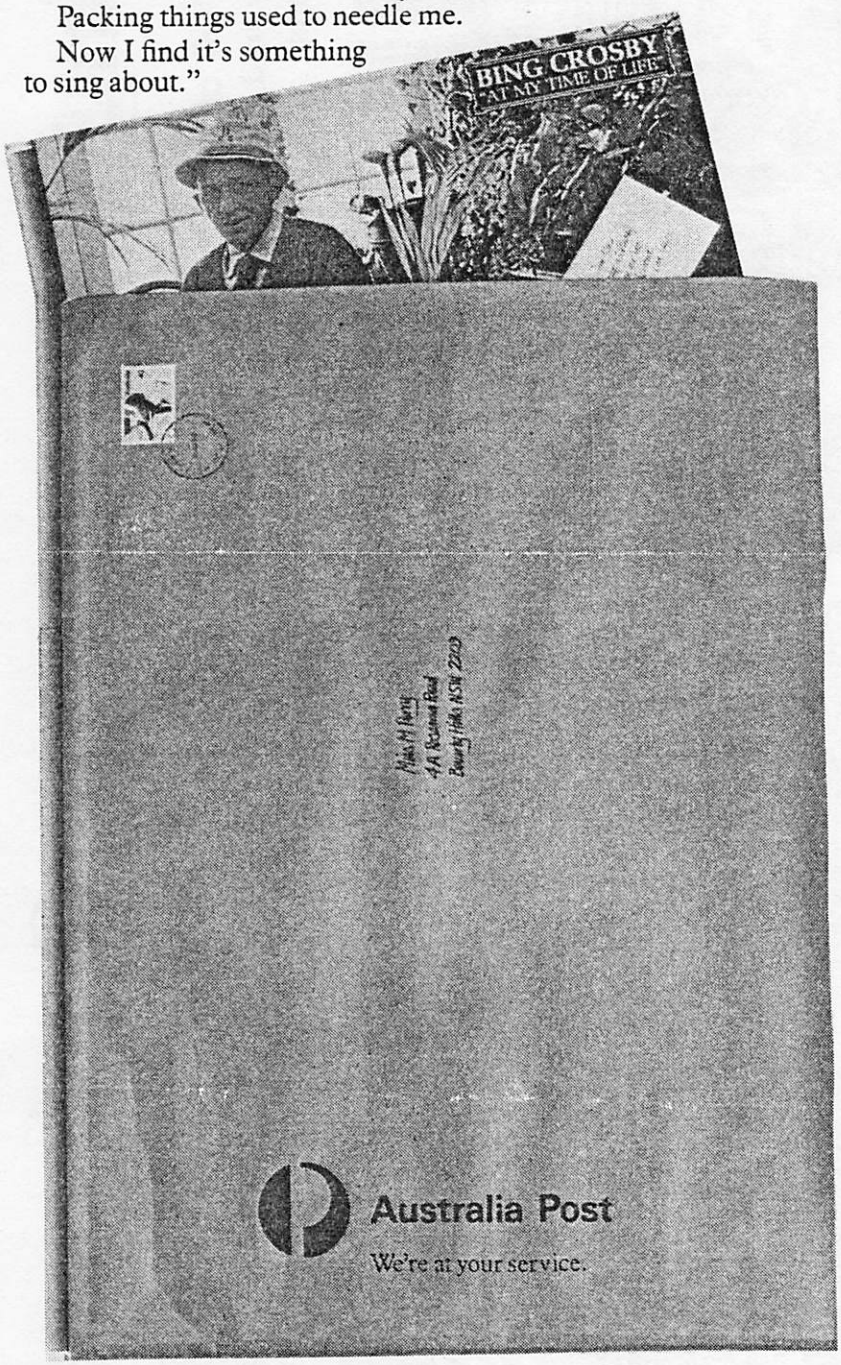
It only took seconds and only cost cents.

These waterproof, shock-absorbing bags are available in 5 different sizes from most Post Offices.

You even get reduced rates if you buy in bulk.

Packing things used to needle me.

Now I find it's something to sing about."




# Padded Post Bags.

Instant packaging from your Post Office.

P0330


## CROSBY "T" SHIRTS

Australian member, Bob Machliss, 10 Devon St., Caulfield, Victoria Australia 3161, has available some really great Bing T-shirts. Had hoped to take a picture at the tournament of our group wearing the shirts, but, as our interview with Bing didn't materialize, it wasn't possible.

Cost per shirt: Au $4
Cost of printing: Au $1
Surface mail: Au .45
Air mail: Au $4.20
Packaging: Au $ .50

The picture of Bing used for the stencil was borrowed from an old cover of Crosby Collector & the lettering "Bing" was taken from the recent Pelican LP.

Most colors available - state size - or supply your own shirt or make special arrangements with Bob for printing wind-cheaters, etc. Contact Bob for more information. The shirts are great!

COMING - FALL 1977

Interview with BING CROSBY - see editorial section

Sheet Music feature

F. L. Tarran, 6 Adeline St., Greensborough, Victoria 3088 Aust.
Wants to obtain copies of Bing and Other Things by Kathryn Grant Crosby and Bing by Ted Crosby.

John Kirby, RR#1 Box 10, Annapolis Royal, Nova Scotia BOS 1AO
Available for Trade: Bing Goes Latin (MGM 2354-028) The Great Country Hits (Capitol VMP 1004) This Is Bing Crosby (RCA DPS 2066) Rendezvous (Camden CAS 2330) version of Bing & Bregman sessions (Karussell 635 217) Bing Crosby Sings (Vocalion VL 73603) B.C. in Hollywood 1930-34 (Columbia) A Gang Song Sing Along (Warner W1422) and 45 rpm singles, as follows: Begin the Beguine/ Night & Day (Decca 23972) I Can't Begin to Tell you/I Can't Believe That You're in Love With Me (Decca 23457) Bonne Nuit/Your Own Little House (Decca 27679) Count Your Blessings/What Do You Do With a General (Decca 29251) The Old Man/Gee I Wish I Was Back in the Army/Sisters/The Best Things Happen While You're Dancing/Snow (Decca ED 819) Muskrat Ramble/Dardinella (MGM K12961) promotional Gigi (Brunswick promotional) and sheet music: Just An Echo in the Valley, Little Dutch Mill, White Christmas. John also has approximately 850 non-Crosby LPs which include Nostalgia, big band, show & movies, humour, groups, etc. which he would consider trading.
John needs the following: The Man Without a Country (DL 8020 or Ace of Hearts issue) Blue Hawaii (DL 8269) Some Fine Old Chestnuts (DL 8374) Guys & Dolls (Reprise FS2016) Jack N. Nimble (any issue) Bing & the Dixieland Bands (DL 8493) New Tricks (DL 8575) Bing in Paris (DL 8780) How the West Was Won (RCA) Bing & Louis (MGM 3882) Robin & the Seven Hoods (Reprise FS 2021) and 45s: Straight Down the Middle/Tomorrow's My Lucky Day, Paris Holiday/Nothing in Common, Church Bells/Rain, The Music of Home/The New Ashmolean Marching Society, It's a Good Day/Aloha Means I Love You, Incurably Romantic/The Second Time Around, Christmas Dinner Country Style/ Do You Hear What I Hear?, Step to the Rear/What Do We Do With the world, Tie a Yellow Ribbon/It's Not Where You Start.

Joanne Kessler, 13685 S.W. 76th St., Miami, Florida 33183
Joanne will send a list of her available Crosby memorabilia (sheet music, movie magazines, etc.) to anyone who will send 20¢ in coin or stamps.

House of Crosby, 2011 - 44th Ave., San Francisco, Calif. 94116
Two-three thousand Bing records. Principally U.S. issues. All sizes and speeds. Commercial and non-commercial pressings 1926-77. also Bing sheet music and books. Wants and disposal lists welcomed. Offers and trades invited. My prime wants are U.S.A. issues of E.P.'s, 45 rpm singles, sets and boxed albums in addition to 78 rpm albums and non-commercial records and transcriptions. Commercial cassettes and reel to reel tapes are wanted. Will consider foreign issues as well.

Dave Rapp, 931 Decker Lane, Warminster, Pa. 18974
Wants LPs: Bing Crosby's Washington State, San Franciso Experience

Kevin Sheather, 388 Station St., Lalor, Melbourne, Victoria 3075 Aust.
Wants How the West Was Won, I Wish You a Merry Christmas (Warner WS 1484) LPs and the following 78 rpm: Ave Maria, Story of Sorrento, A Perfect Day, Silver Threads Among the Gold (or re-issues of same)

Rena Albanesi, 54 Quinsey Dr., Bridgeport, Conn. 06606

Snaps for Sale 10¢ Each

1056 Bing, Jack Nicklaus at Jack's Golf Tournament
1057 Bing, Kathryn arriving in England
1058 Bing and Fred Astaire
1059 Bing, Kathryn, Mary Frances and Nathaniel arriving in England
1060 Bing in England
1061 Bing, Bob Hope, Dorothy Lamour
1062 Bing, Danny Kaye, "White Christmas"
1063 Crosby Family in England
1064 Bing and Kathryn arriving at Kennedy Airport
1065 Bing, Bernadette Peters and Jackie Gleason - Christmas Show
1066 Bing, Rise Stevens in New York
1067 Bing rehearsing for Broadway Show
1068 Bing rehearsing for Broadway Show
1069 Crosby Family rehearsing
1070 Bing strolling down Fifth Avenue
1071 Bing, Kathryn near Uris Theatre
1072 Bing accepting carnation from Gloria Swanson at Fisher Hall
1073 Bing, Kathryn at Las Vegas Show
1074 Bing singing, "White Christmas" at New York City Hall tree lighting
1075 Bing, Kathryn at Laguna Honda Show
1076 Bing, Kate Smith, Morton Downey on radio in 1931
1077 Bing, Kathryn and President Ford at Bing's Golf Tournament

W. B. James, 3491 West 7, Vancouver, B.C., Canada

Available for sale: Because (cardboard phonocard record) and 78s Now That You're Gone/Just One More Chance (Br) True Love/Well Did You Evah (Capitol) and Deccas Deep Purple/ Stardust, Blue Hawaii/Sweet Leilani, White Christmas/Let's Start the New Year Right, The Singing Hills/Tumbling Tumbleweeds, It's the Talk of the Town/Give Me the Simple Life, The Kiss In Your Eyes/Friendly Mountains, Country Style/My Heart Is a Hobo

Kevin Anderson, 455 No. Reeder Ave., Covina, Calif. 91724

Want list: 4 OK records (78 rpm only), Columbia 1773 My Kinda Love/Till We Meet, Black Decca 78s (2842 Angels of Mercy disc jockey copy, 27643 Indian Summer/I Might Be Your Once In A While, 27441 Early American/My Own Bit of Land, 30488 Chinatown my Chinatown/You're Driving Me Crazy, 30555 Gigi/ Trust Your Destiny to a Star, 30828 Church Bells/Rain; V discs (143, 241, 24, 893, 28, 128; test pressing of Louise; test pressing of Duke the Spook; English Brunswicks 78 rpm (04736 Dear Friend, 01140 Old Man River) Indian Columbia 30175 But Not For Me; 78 rpm album White Christmas; 10" LP Victor Herbert Melodies

Frank Murphy, 32 Ferndale Ave., Wallsend, Northumberland, England NE28 7NE

Offers the following via his mailing service - dollar bills preferred but bank cheques accepted - all prices surface mail

Tom Sawyer 3-LP set ($20.00) Palladium K-Tel 2-LP set ($10.00) Feels Good ($8.00) MCA Bing & Co. ($8.00) Singles: At My Time of Life, Where the Morning Glories Grow, When A Child Is Born ($2.00 each - 2 copies minimum) Frank will also have the new UA LP available for $8.00 when it is released.

see page 15

## FROM THE MEMBERS

Les Wilson, 568 E. Angela St., Pleasanton, Calif. 94566
I don't know if you saw the Viking-Ram NFL playoff game on TV, Sunday, Dec. 26, on NBC. They played Bing's "That's What Life Is All About" as background to a half-time film segment on Merlin Olson of the Rams who is retiring from pro football.

Henk Groeneveld, Buys Ballotstraat 36, Utrecht 2502 Holland
Do you know the addresses of similar contact-organizations for fans of Al Jolson, Ella Fitzgerald, Sophie Tucker and Dinah Washington? It would mean a lot to me to become a member of these clubs too.

Ed Pacocha, 500 S. Vine St., Shamokin, Pa. 17872
I believe I recall in a recent Bingang where you stated you like Bing's solo efforts better than his pairings with Astaire or Mercer. Well, I like Bing's solo efforts myself but I've always enjoyed his pairings with Clooney, Boswell, Mercer, Armstrong, etc. I frankly love playing his duets with others as Bing always seems to have as much fun singing as I have listening to them. For some reason (perhaps only to me) Bing seems extra special or trying harder when paired with others. I believe John Scott Trotter once said that Bing never really sang to his potential on his radio shows till he got a guest like Jolson on. Then Bing would really turn it on, showing just what he was capable of.
I really would like to see Bing--now that he's singing great--turn out at least a few more LPs coupled with other stars of his stature--or near so--say a Bing/Mills Bros. pairing--or how about Bing and Ella? And after listening to the Spokane record "Birth of the Blues" how about a Bing Crosby/Phil Harris LP? Just wishing.
(Editor's note: I thoroughly agree with the pairings you've suggested, Ed. Seems that since Bing is doing a TV special with the Mills Bros. in March and has been on the concert tour all year with Rosie Clooney, this would be an opportune time for cutting some new tracks with same. My early remark was more specifically related to the recent Bing/Astaire & Bing/Mercer tracks which I thought were weak in comparison to the Crosby solos on the respective LPs.)

Gordon Vogt, 150 Fermanagh Ave., #54, Toronto, Ontario
It was reported in the Toronto Sun, a relatively disreputable paper, that Bing & Bob Hope are coming to Toronto's Maple Leaf Gardens for a cancer benefit in May...What happened to Bing's projected tour with Sinatra in the 60's? And can you tell me anything about the Safari album that was mentioned in a recent Bingang?
(Editor's note: A Crosby/Sinatra tour in the 60's is an item I don't recall at all. Can anyone help? Also, can someone supply complete information nn the 10" Safari LP?) *

* see page 29

Al Sutton, 1071 Perkins Way, Sacramento, Calif. 95818

(Editor's note: Al's series, "Bing Crosby Song Cycle," which contain song lyrics featuring Bing's name continues on the following pages. Al has also produced the series in separate booklet format under title, "Lyrical About Bing!)

I have had so much help from other collectors--Gordon Wall of Australia; Helen Tolton; Vernon Wesley Taylor; Herb Bootman; Lance Grinols; Ken Crossland of Ossett, Eng.; Gil McKee of Bangor, North Ireland; Ed Hartman; Ray Avery; and Robert Greenlaw of Los Angeles who has helped me figure out what the artist says on many a noisy record by finding the sheet music of the same song for me.

I haven't sent more at this time since I don't want to overload you on what may be an issue in which space is at a premium; however, there are many, many, many more to go--record-wise, that is, and same day I'd like to get into albums which devote a lot of jacket space to telling the influence Bing had on the record artist--and a wide-open field of taped lyrics off radio and television which is another wonderful, and under-explored field. Mike Ferruzza has tipped me off, by telephone yet, of both records and radio shows on which Bing is mentioned in song--sorry to have missed Mike in the preceding paragraph, for ever since he wrote to you for my address, he has been instrumental in adding lots and lots of items to my collection.

I guess the real message, of all the foregoing, is that collectors should make their interests known to other collectors--through the pages of Bingang and other media--for they will find that almost without exception, Crosby collectors are generous in sharing with others--and it also gives you another opportunity to be generous yourself!

I sure hope people keep on being generous in suggesting other titles with Bing's name in the lyrics.

(Editor's note: It sounds like the project never will be completed--new items keep popping up--but how about someone eventually assembling the collection of songs onto tape?)

* * * * *

## B O O K S

That Old Time Radio - $4.95 - section on KMH, incl. photos - Pyramid Publications, Inc., 9 Garden St., Moonachie, N.J. 07074

Call Them Irreplaceable by John Fisher - Drawings by Al Hirschfeld - $14.95 - Chapter, with photos & Hirschfeld drawing, on Bing - Stein & Day, 7 E. 48th St., New York 10017

Playback by Dave Dexter Jr. - $9.95 (plus sales tax in N.Y., Ohio, Tenn., Calif., Mass.,N.J.) - inside look at 40 years of the popular music industry - Billboard Books, 2160 Patterson St., Cincinnati, Ohio 45214

Tune in Yesterday by John Dunning - an encyclopedia of old-time radio from 1925-1976 - 4 pages only on the 40 year Crosby career so don't buy it unless you're interested in other aspects of radio - $17.95 - Prentice-Hall, Englewood Cliffs, N.J.

## IF BING WOULD ONLY SING TO ME!

NOLA LESTER, singing with GEO. TREVARE ORCHESTRA Parlophone A 7792

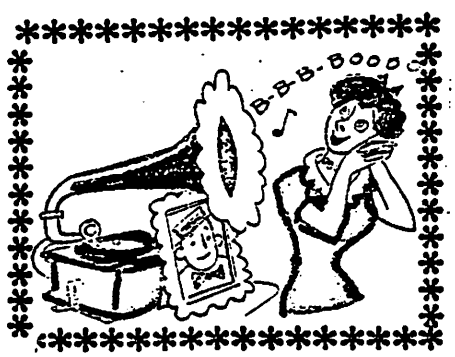
(Verse)
She's just a lovely 'teen ager,
A-dreaming a dream that would bring her
The Voice that she's loved since her childhood,
A voice that she hopes will be Bing!

(Chorus)
"If Bing would only sing to me,
Imagine just how happy I would be!
Sitting 'neath the moon,
Listening to him croon,
Could there be a dream so heavenly!
If Bing would only sing for me,
It would become my favorite memory!
In my devotion, I'd cross the ocean,
If Bing would only sing to me!"

(Monologue)
"I suppose , really, I should say Mr. Crosby,
'Cause when I was a little girl, Mother used to
sing your songs to me - "Learn to Croon", "Thanks"
and "Please". And she always used to call you Bing!
And - and, that's why I do! You don't mind, do you,
Bing? See, I'm such a lonely girl, but in my heart,
I'll keep on hoping that someday, somehow, we'll meet,
and maybe Bing will smile right down into my loving
eyes, and make my dreams come true!"

"Bing, sing to me!"

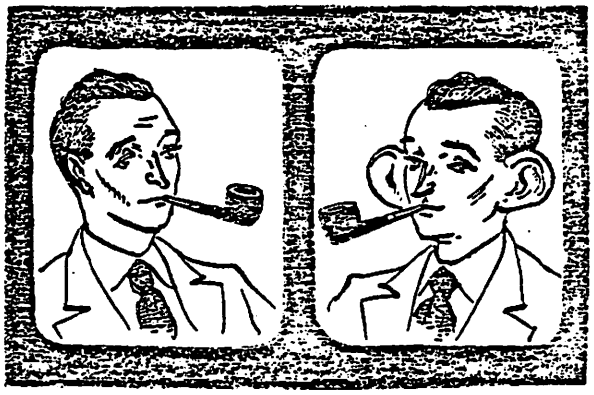
This one takes the cake for sheer mawkish sentimentality!



## YOU OUGHT TO BE IN PICTURES

Al Bowlly HMV B 6477
ACL 1162

As I look at you,
A thought goes through my mind-
What a wonderful find
You'd make upon the screen!
I am proud that I
Have you right by my side,
But I'd be satisfied
To lend you to
The people to be seen!



You ought to be in pictures,
you're wonderful to see-
You ought to be in pictures,
How beautiful you would be!
Your voice would thrill a nation,
Your face would be adored-
Why, you'd make a great sensation
With wealth and fame, your reward!
And if you should kiss the way you kiss,
When we're all alone,
You'd make every girl and man a fan,
Worshipping at your throne!
You ought to shine as brightly,
As Jupiter and Mars!
You ought to be in pictures,
My Star of Stars!

You're as handsome as a Gable,
And healthy as Tom Mix,
You surely should be able,
To photograph like Richard Dix!
You surely should sing like Bing,
In a way that is nonchalant;
You've got more than a Barrymore,
And what more could a person want!
You ought to dress like Powell,
And ride in sporty cars;
You ought to be in pictures,
My star of stars!

*I've been paid heavily for having fun.*

MY BABY JUST CARES FOR ME!

Pat Boone Dot 25121

My baby don't care for shows,
My baby don't care for clothes,
My baby just cares for me!
My baby don't care for furs and laces,
My baby don't care for high-toned places!
My baby don't care for rings,
And other expensive things,
She's sensible as can be!
My baby don't care who knows it,
My baby just cares for me!

My baby don't care for Bing,
She doesn't know who can sing,
My baby just cares for me!
My baby don't care for Perry Como,
She'd rather have me for her Major domo!
Sinatra is not her style,
And even young Ricky's smile,
That's something she can't see!
I wonder what's wrong with baby,
My baby just cares for me!

RUM AND COCO COLA

Andrews Sisters Decca 25096
Capitol 790
MCA 2-4024
Dot DLP 25406
ABDP - 4003

If you ever go down Trinidad,
They will make you feel so very glad,
Calypso sing and make up rhyme,
Guarantee you one fine time!

Drinking Rum and Coco Cola,
Go down Point Koomahnah
Both Mother and Daughter
Workin' for the Yankee Dollar!

Out on Manzinella Beach,
GI romance with native peach,
All night long make tropic love,
Next day sit in hot sun, and cool off!

In onld Trinidad, I also fear,
The situation os might queer,
Like the Yankee girls, the natives swoon,
When she hears Der Bingle croon!

DON'T TALK - JUST SING!

Nancy Wilson Capitol SKAO 2136

If youve noticed my lack of conversation,
If you've wondered why I haven't said "Hello"
Its not due to any lack of concentration,
And I know what phrases would be apropos.
But the management, when they booked me,
They looked me up and down and up and down
And said, "There's a little clause in your contract, which we trust you and all your agents read. Its a simple little clause without an if or and or but, which states that 'the party of the first part, if and when she's not actually engaged in the act of singing, Is to strictly keep her big mouth shut'.

I am disturbed! Quite naturally so, I feel--

(Orchestra) "Shhhhh!"

I still think it would be very nice if I were allowed to----

(Orchestra) "Shhhhh!"

Nancy - singing:

They said: "There will be no complaining-
Your act will be entertaining
And all the applause will make the rafters ring-
You're no Bob Hope, dear,
Don't be a dope, dear,
Don't talk - Just sing!
We have interviewed all the locals
They want you to stick with vocals,
There's only one singing talker, and that's Bing
He's still a loner
Since you're no groaner,
Don't talk - just sing!
Now, actors want to dance, and dancers want to sing, and singers want to yak-yak-yak !
Just be cordial and be gracious,
Be anything but loquacious,
And perhaps we'll book you back!
With the humor you mustn't wrestle,
Leave all of the jokes to Jessel,
You know why he talks if you've heard him sing,
You'll earn your loot dear,
Remaining mute dear, Don't talk - just sing!"

# VARIATIONS ON EENIE MEENIE MINEY MO

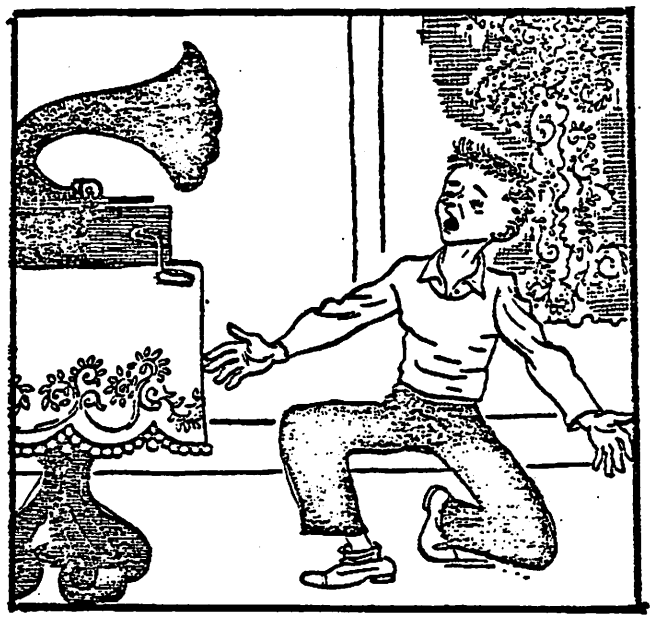
As written by Johnny Mercer:

Eenie Meenie Miney Mo,
Catch your troubles by the toe.
If it hollers, let it go,
Let it fly away!

Eenie meenie miney mo,
Its the saying, high and low.
Hear it everywhere you go,
Any time of day!

Big Ben rings it,
Vallee sings it.
Whiteman swings it,
Even Mr. Crosby Bings it!

Eenie meenie miney mo,
Catch your troubles by the toe.
If it hollers, let it go
Let it go away!



BOB CROSBY - DECCA 633

Big Ben rings it,
Valmer sings it
Whiteman swings it,
Even Mr. Crosby Bings it!

Then, on the second chorus:

Armstrong socks it,
Miss Bailey rocks it!
Kate Smith sobs it,
Even Mr. Crosby Bobs it!

DOLLY DAWN -BLUEBIRD 6216

First chorus:

Oh, Wally blows it,
Yes, Charlie bows it,
And Murray rolls it,
Even I "Ho, ho, ho" it!

Second Chorus:

Ah, Big Ben Rings it,
Oh, Vallee sings it;
And George Hall swings it,
Even Crosby "boo-boo-boo-ba" Bings it!

JOE VENUTI-RUTH LEE -COLUMBIA 3103
1483

Big Ben rings it,
Vallee sings it.
Venuti swings it,
Even Mr. Crosby Bings it!

PUTNEY DANDRIDGE - VOCALION
RARITIES 27

Big Ben rings it,
Vallee sings it,
Paul Whiteman swings it
Even Bing Crosby tries to sing it!

OTHER RECORDINGS WHICH USE THE
LYRICS AS WRITTEN:

JOHNNY MERCER-GINGER ROGERS-DECCA 638
JOHNNY JOHNSON- ARC 6-02-03, CQ 8618
BENNY GOODMAN-VICTOR 25195
TEDDY WILSON-BILLIE HOLIDAY-BRUNS 7554
JACK HYLTON - HMV BD 5035

IF I COULD SING LIKE BING!

DEAN MARTIN Capitol 2555
BILL RASE Brandt R-211
7-211

If I could sing like Bing,
How happy I would be!
Boo boo boo boo,
Boo boo boo boo!
If I could sing like Bing,
Perhaps you'd go for me,
Boo boo boo boo,
Boo boo boo boo!
Now, everyone agrees,
That Bing is fun to hear,
And if I don't do quite as well,
Just make believe he's here!
If I could sing like Bing,
Forevermore you'd hear,
Boo boo boo boo,
Boo boo boo boo!

*Every man believes he sings as well as I do.*

I THINK I CAN!
(From the Musical "Brewster's Millions")

Jack Buchanan Columbia BB 1483
Jack Kohnson and Orchestra Victor 24864

I've read Casanova, a dozen times over,
And fret!
The way of a lover, I cannot discover,
As yet!
Though dozens of ladies, consign me to Hades,
And whine,
Like the girl in the yashbeck*, who wanted
her cash back, I'll shine!

I've got to change my style,
I've got to learn to smile,
And love a little while, I think I can!
And like some knight of old,
I must be brave and bold,
Just watch me knock 'em cold, I think I can!
And then I'll never fear or falter,
Here I make a vow!
I shall learn to alter,
And show them how!
I'll hear the voice of spring,
and then I'll learn to sing,
And make them call me BING!
(Boo, boo, da da da dee!)
I think I can!

* Honest, that's what Gordon Wall says he says!

*"You're Bing Crosland!"*

# . . a

## "Don't call me a baritone," says Bing. "I'll tell you why . . ."

THERE are a lot of thing I would rather be doing than setting down my ideas in one of these first-person stories. I'm at home before a "mike," not a typewriter. But a fellow said something to me the other day, and I've been thinking about it ever since. . . .

He dropped into my dressing room after we'd been shooting some stuff for "The Big Broadcast of 1935." What he said got in my hair because the part I was taking in "The Big Broadcast" put me in the mood to give him an argument. People in the radio business, you know, are acquainted with the facts. Too many of those on the outside aren't.

This fellow cracks out:

"Of course, you've got a couple of horses, some cars, a lot of success, movie and radio contracts, but howdya really feel, Bing, when some guy, with nasty emphasis, calls you a 'crooner'? I mean, don't you get kinda mad, sometimes, when you hear cracks that people

Bing Crosby, who is really proud of being called a crooner!

# crooner complains

## By Bing Crosby

sometimes make about crooners and crooning? "There are plenty of guys who think crooning is a pretty low business, and that singing is something else again. They make cracks about wanting to 'croak that crooner' when your voice comes in through the loud speaker in the living-room and every woman in the room rushes to the radio to sit mooning around until your songs are over. Those guys don't mince words when they say what they think of crooners. Doesn't it kinda gripe you, sometimes, when they call you that?"

Well, he had me for the moment. "No," I said. "I don't mind." And then after he picked up his hat and left, I began to think about what he had said. Was I ashamed of being called a crooner? If I was, I had never been conscious of it before. Plenty of fellows in our profession (if I may dignify radio singing by calling it that) had "burned" to me because the public, the press, their fans, called them "crooners." They preferred to be called "singers," "artists," what-have-you?

But I never had felt that way. I was always glad that they called me a crooner, instead of tacking on to me some fancy name like "troubadour"!

I sat there in my dressing-room and did a little analyzing. It was the first time I ever had brought to the surface my feeling about crooning. I had known right along, at least for the five years that I have been a radio crooner, that there was some big and good reason for my being actually grateful for being called a crooner. I think I was even a little proud of the appellation.

It's because I know that I'm not an accomplished, trained, skilled artist.

I have the most humble and the most profound respect for great artists like Lawrence Tibbett, John Charles Thomas, Reinald Werrenrath, Richard Bonnelli, and that great baritone of another race, Paul Robeson. I know that they have come into their well-earned success because they have worked day after day, year after year, season after season, to perfect the marvelous techniques that have won them the world's applause. They have not taken the easy road to fame. They have taken the hard, circuitous, tough road. The road that means constant work, sacrifice, self-denial. And I haven't. I'm just a fluke in the entertainment world. I'm just a crooner, who, by chance, sings a little differently from the next guy. Not much, but a little.

It is because my voice developed, without training, without aid, with only the help of Nature, and not because of long, gruelling hours of study and vocalizing, that I hold these artists of the concert and operatic worlds in such esteem. Even in reverence.

Sometimes I read in a paper, or a magazine, that I am a baritone. I'm not. A baritone is a fellow who knows what music is all about. I don't. He knows, for instance, *High C* (or some other note) when it is sounded on the piano. Actually, if you punched *High C* on the piano board right now, I doubt if I'd be able to identify it. Instinctively, I know when I hear a flat note. I know, instinctively, how to stay in key. But I'm no baritone.

I only wish that by some magic I could become a baritone with the ability to sing arias, opera, heavy and important compositions. I envy them their breath control, range and tone placement. But, alas, these are acquired only through years of arduous study. It's too late now for anything to help me.

About six months ago I got peeved at the publicity department of the studio. Usually, I'm a pretty easy-going fellow, not complaining about minor things like Mulligan stew for dinner two nights a week, and the blurbs the publicity department sends out. But one of the local papers came out with a story that the studio was about to star me in an operatic picture. In other words, I was going to warble some famous arias and thus set myself up in competition with the big-shots of the opera world. I don't like anything that suggests the comparison of my singing with the big-leaguers of the classic and operatic fields. I stay in the popular ballad class, dispensing my particular (and peculiar, some people say) brand of melody.

Before that, there

# A Crooner Complains

(Continued from page 31)

was a tasty little news item to the effect that I was going in for German lieder, with an idea (I suppose) of giving Nelson Eddy and a couple of other genuine artists a bit of competition. According to the report, I had engaged a German teacher and was already polishing up on umlauts. Don't believe it, my friend. It was, and is, the farthest thing from my thoughts.

I'm proud to be called a crooner. But I think that there should be a movement toward liberalizing the definition of "to croon." So far, Webster has not, to my knowledge, included the word "crooner" in his columns. In one vast and weighty tome, I discovered that "to croon" is "to sing in a low, monotonous tone." Mr. N. Webster (the late Mr. N. Webster, perhaps I should say) reports it, *"to hum or sing in a low tone."*

My complaint is that, as a crooner, I don't "hum or sing" either in a low or a monotonous tone. I sing out, opening my mouth wide, giving every note its chance, instead of trying to smother it. I admit that I "baby" the microphone a bit. Singing too loud might blast it. And I have a couple of other precautions in broadcasting, but none of them fit in with the erudite dictionary gentlemen's description of "to croon."

Outside of this mild complaint, and that directed only at the getter-uppers of dictionaries, I have absolutely no reason to think that being called a crooner is a mark of opprobrium. Anyhow, what I'm called leaves me awfully disinterested and unconcerned—an attitude I intend to preserve as long as that ever-loving check is there at the end of the week. When they start listing me as a "baritone," then I'll want to write letters of apology to Messrs. Tibbett, Thomas, Robeson, Eddy, Werrenrath, Bonelli, Pinza, and the others. I don't want to go under false pretenses.

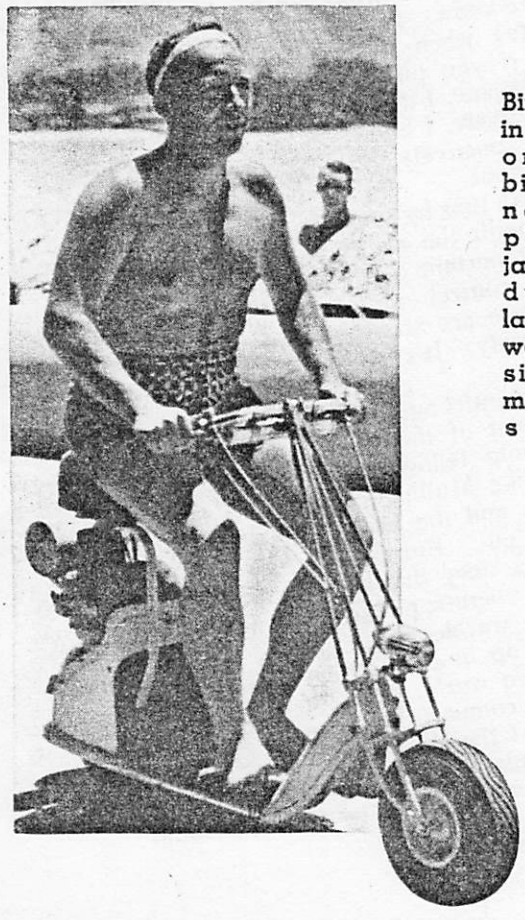
Incidentally, I'm not a writer, either, and if you agree with me after reading this ditty, you'll have to blame it, as I have, on the fellow who crashed my dressing-room and set me to thinking why I'm proud to be called a crooner.

THE END

LOOKING BACK

The preceding two pages contain reprint material from the 1930s. If you are interested in a regular feature section called "Looking Back" please indicate your interest to your editor. If you have rare magazine items from the 30's or 40's or later & are willing to lend them to Bingang for this section, that would be extremely helpful.

Radio Stars - September 1935



**Bing Crosby, in Honolulu on a combined business and pleasure jaunt, introduces the latest Hollywood enthusiasm — a motor-driven scooter**

4

# OUR TRIP TO THE CROSBY TOURNAMENT - by Hobie Wilson

THIS WAS THE FIRST CROSBY PRO-AM THAT MY WIFE AND I HAVE ATTENDED. WE LEFT OUR HOME IN SONOMA SATURDAY MORNING AT 3:30AM. HOPING TO ARRIVE AT CARMEL IN TIME TO ATTEND THE DAYS ACTIVITIES WITH PAT, PRISCILLA AND THE OTHER MEMBERS WHO TURNED OUT TO BE ELEANOR AND TED KASPER AND LARRY GUNN. WE ARRIVED AT CARMEL ABOUT 7:15AM ONLY TO DISCOVER THAT THE GROUP HAD ALREADY GONE.

LEAVING A NOTE AT PAT AND PRICILLA'S MOTEL ROOM, WE HEADED FOR PEBBLE BEACH, FIGURING TO GET LUCKY AND FIND OUR FRIENDS. WE DIDN'T GET EVEN A GLIMPSE OF THEM BUT WE DID GET LUCKY.

WE GOT PARKED, TOOK A MOTORIZED CABLE CAR TO PEBBLE BEACH AND GOT TO THE COURSE A LITTLE AFTER 8:00AM. NEVER HAVING BEEN THERE WE STROLLED THROUGH THE SHOPS AND GOT A BIT OF BREAKFAST AT A SNACK SHOP.

AFTER BREAKFAST WE WENT OVER TO THE FIRST TEE AREA TO AWAIT THE ARRIVAL OF THE FIRST PLAYERS AND PERHAPS TO SPOT THE OTHER CLUB MEMBERS.

AROUND 9:00AM, ANDY WILLIAMS, EFREN ZIMBALIST, AND THE OTHER MEMBERS OF THEIR FOURSOME BEGAN THE DAYS ACTION. THEN FOLLOWED OTHER CELEBRITIES SUCH AS JIM GARNER, MACK DAVIS, CLINT EASTWOOD, AND PAT BOONE. DURING THIS TIME THE SUN BEGAN TO GET BRIGHT AND I WENT TO THE PRO SHOP TO PURCHASE SUN VISORS AND RAN INTO BILL RIGNEY WHO LAST YEAR MANAGED THE SAN FRANCISCO GIANTS.

WE COULD NOT GET OVER THE TALENT WE WERE SEEING. I SOON FELT HUNGER PAINS AND WENT BACK TO THE SNACK SHOP WHERE I BOUGHT TWO CANS OF COKE AND TWO HUGE DOUGHNUTS. FORMER PRESIDENT FORD WAS DUE TO ARRIVE AND WHEN I RETURNED MY WIFE WAS STANDING ANXIOUSLY IN FRONT OF AN EXECCUTIVE OFFICE. "HE'S IN THERE", SHE WHISPERED TO ME. I THOUGHT SHE MEANT MR. FORD. BUT SHE SAID: "NO, IT'S BING." I GOT EXCITED AND WRAPPED UP THE DOUGHNUTS AND PUSHED THEM INTO HER PURSE. THEN WE BEGAN TO TAKE PICTURES. MY WIFE WITH A 35MM CAMERA AND ME WITH A SUPER EIGHT MOVIE CAMERA. BING AND HIS WIFE WERE EXAMINENG SOME BEAUTIFUL CUT GLASS THAT WAS TO BE AWARDED TO WINNING AMATEURS. SEVERAL TIMES BING WHISTLED SNATCHES OF 'LA MER'. THEN MR. FORD AND HIS FOURSOME ARRIVIED. I SHOT SOME FILM OF HIM. WHEN I TURNED BACK TO BING, TENNESSEE ERNIE FORD HAD JOINED HIM.

BING AND CATHY FINALLY LEFT THE BUILDING TO GO TO THE FIRST TEE WHERE THE FIRST WOMEN ENTRANTS WERE DUE TO TEE OFF BEFORE THE FORD FOURSOME.

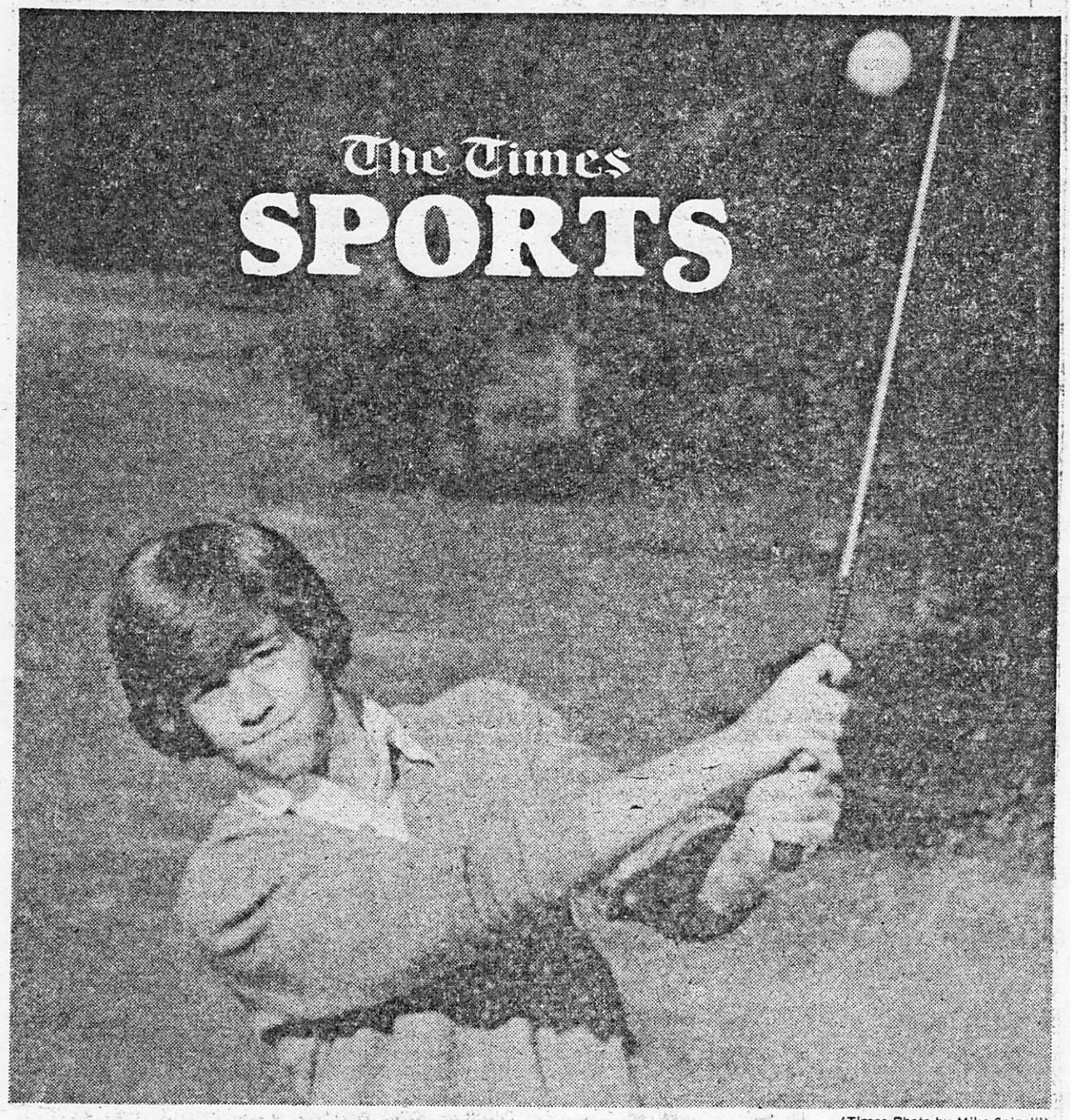
MY WIFE AND I ALTERNATED WATCHING BING THROUGH BINOCULARS AND TAKING TELESCOPIC FILMS. AFTER THE LADIE S AND THEN MR. FORD HAD GONE BING AND CATHY WENT TO THE PRACTICE AREA WHERE HE SPOKE TO JACK LEMMON FROM THERE HE AND HIS WIFE GOT INTO AN OFFICIAL CAR AND LEFT.

WE STAYED AROUND A WHILE AFTER THE CROSBY'S HAD LEFT, WATCHING THE OTHER GOLF AND THEN WENT TO OUR HETEL WHERE WE CONTACTED PRISCILLA BY PHONE AND MADE ARRANGEMENTS TO JOIN THE GROUP FOR DINNER.

WHAT A GREAT DAY IT WAS FOR US. THAT NIGHT WE ALL HAD A FINE TIME, FIRST AT THE KASPER'S ROOM, THEN AT DINNER IN A CHARMING CARMEL RESTAURANT, WHERE INCIDENTLY PRO FOOTBALL GREAT GEORGE BLANDA WAS EATING AT THE NEXT TABLE.

IT WAS A DAY AND AN EXPERIENCE MY WIFE AND I WILL LONG REMEMBER.

# He Wants to Be




(Times Photo by Mike Spinelli)

**FUTURE PRO?**

Nathaniel Crosby of Burlingame High is only 15, but he's already eyeing a possible play-for-pay career in golf.

# *Show Biz Not for Nate Crosby*

# a Golf Pro

By DICK DRAPER
Times Sports Writer

Ask Bing Crosby if his 15-year-old son Nathaniel could become a golf pro, and the crooner would probably answer, "No doubt about it."

It is conceivable. The young guy has technical talent from tee to green — more importantly from tee to CUP — combined with an I-can-stand-the-pressures-of-golf self-assurance gained through miles of fairway travels here and abroad (sometimes rubbing sand wedges with pros) and an inner confidence that is just a part of his genetic structure.

He's a Crosby. Son of a famous father, son of a famous mother. There is show biz blood at work here. Genes that sing, chromosomes that dance, cells that vibrate under klieg lights and applause.

But Nate's game is his own. No one swings for him. He has earned his one handicap not through name-dropping but by diligent practice on the Burlingame Country Club course and hours of study under tutor Maurice Ver Brugge.

And a golf pro he wants to be.

"I was about 11 when I realized I had the opportunity to become a pro," said Nathaniel, a sophomore at Burlingame High and the No. 1 player on the Panther golf team.

"It's always been in the back of my mind. I'll just have to see how my game progresses and find out whether I'm good enough to be a pro."

Nathaniel has tasted — albeit only a nibble — the life of a touring professional golfer.

It was sweet. He has played in the Crosby Clambake at Pebble Beach for two years, — last month playing with pro Tom Kite — and has been in numerous pro-ams in the U.S., England and Scotland.

"It was great to be able to play in my father's tournament, said Nathaniel. "I could observe all the best swings in golf, and it was exciting to be around players like Nicklaus and Palmer. And just playing Pebble Beach and Cypress was really a treat."

Nathaniel's best round was a 65 in England, but usually his score is around par. It will get better.

"Golf is my main ambition right now," he said. "I hope my game continues to progress as rapidly as it has, but I would be just as happy as a club pro or teaching pro than a touring pro. Golf has done a lot for me — I wouldn't mind even being a caddymaster."

Golf — it IS his life now, combined with homework and dating and worrying about what teen-agers worry about these days. But what about the entertainment field? Think of it — television, movies, the stage. How wonderful, how exciting, how ego-building.

But while his brother Harry and sister Mary Frances have acting ambitions, aside from a yearly Christmas special and a few commercials, the whirlwind world of show biz isn't the most important part of Nathaniel's life. And it doesn't appear it will ever be.

"Show biz . . . it does excite me, and hearing the audience applause is fantastic. But I don't think I could have that sort of life — you can't schedule anything around it and to me it's just not what I'm after. But I do get to meet a lot of interesting people and it's really fun to be with my family in the shows.

"But golf — THAT'S exciting," continued Nathaniel. "I like to be outside and I love the atmosphere, the scenery, every aspect of the game. Like when I'm playing Cypress Point, it doesn't matter whether I'm playing good or bad — I'm having a fantastic time."

Nathaniel's first tentative left-arm-straight, knees-locked, look-up-before-you-hit-it swings occurred when he was about six years old. Lessons at nine, hoping to be good enough to play with Dad.

Then he became good enough, and the Hillsborough

## *Nate Crosby*

(Continued From Page 17)

resident was hooked on the game. And although his game still has weaknesses, many of his youthful golfing partners wish their games could be so "weak."

And despite his tender age, Nathaniel has learned that the game is more than just chip shots and free swinging.

"Golf is about 30 per cent physical, the rest mental," said Nathaniel. "For tournament play you have to really prepare yourself. It's just so much harder than going out on a Saturday afternoon. It's a totally different game. It's harder to concentrate in tournaments, and you can also over-think, too. Usually the day before a tournament I won't play at all so I won't over-practice and have a fresh mind when I play."

Until Nathaniel sets his sights on REALLY winning his father's tournament, or even dreaming about the Masters — or perhaps which clubhouse will be his — there are smaller, but still important targets ahead: local tournaments, prep competition, the state amateur.

But regardless of what career he pursues, golf will always be Nathaniel's game. He has the temperament for it, the swing for it, the feel for it.

And there's something else. Perhaps most important of all.

"I love it," says Nathaniel.

## In Memorium

John Aldred Purches — Passed Away 7th. December 1976

Aged 62 years

John Purches was a record collector in the true sense of the term. He had an enormous collection of around 20,000 78's, as well as a large microgroove collection. We knew him in Club Crosby mainly as a collector of Bing Crosby's records, he was a foundation member of The Crosby Club of Australia, and he had a good collection of Crosbyana, one of the finest in the world I would think. But John's interest in music, and therefore his collection, extended far beyond Bing Crosby. He collected Buddy Clark, Gene Austin, Dick Powell, Rudy Vallee, Al Jolson, Russ Columbo, Al Bowlly, Fats Waller, Louis Armstrong, Bix Beiderbecke, Benny Goodman, Eddie Lang, records by many Australian artists and personalities and on and on. In fact I think it would be true to say that he put together one of the finest collections of popular music and jazz from the 20's, 30's, 40's & 50's that you could hope to find. At the moment it seems likely that the collection will be bequeathed to the South Australian State Public Library and will be the beginning of a record reference library , and I can think of no finer home for such a magnificent collection. This is something the Library has long needed.. Then people will be able to hear some of the great music and rare records they have long read about. This in turn should help to perpetuate interest in the kind of music John loved and so many others of us still love. It will be a lasting memorial to a man who loved good music.

No memorial to John Purches could be complete without some mention of his scouting activities. He first became a scout in 1923 and remained dedicated to the Scouting movement all of his life. He was Port Adelaide District Commisioner for 20 years and was awarded the Medal of Merit in 1950, a bar in 1959, and the Silver Acorn in 1965.

I first met John in the late 40's or early 50's. Douglas Black introduced me to him, and I guess you could say, he and Doug nurtured my interest in Bing Crosby and music as a whole during those formative years. He certainly helped me a lot over the years and I have a lot of good and lasting memories of our relationship. In fact it's a wonder the P.M.G. didn't dis-connect our phones at times. We had a lot of rather long phone calls. Even near the end when he was so ill, he never lost his interest in good music. A couple of weeks before he died I played him the recent Earl Hines recording of " Waltzing Matilda " and I can remember how absorbed in it he was, and how much he enjoyed it. I'll say it again, John Purches was a man who loved good music and that's how I will always remember him.

Graham Reade.

# GALWAY BAY

By Dr. ARTHUR COLAHAN